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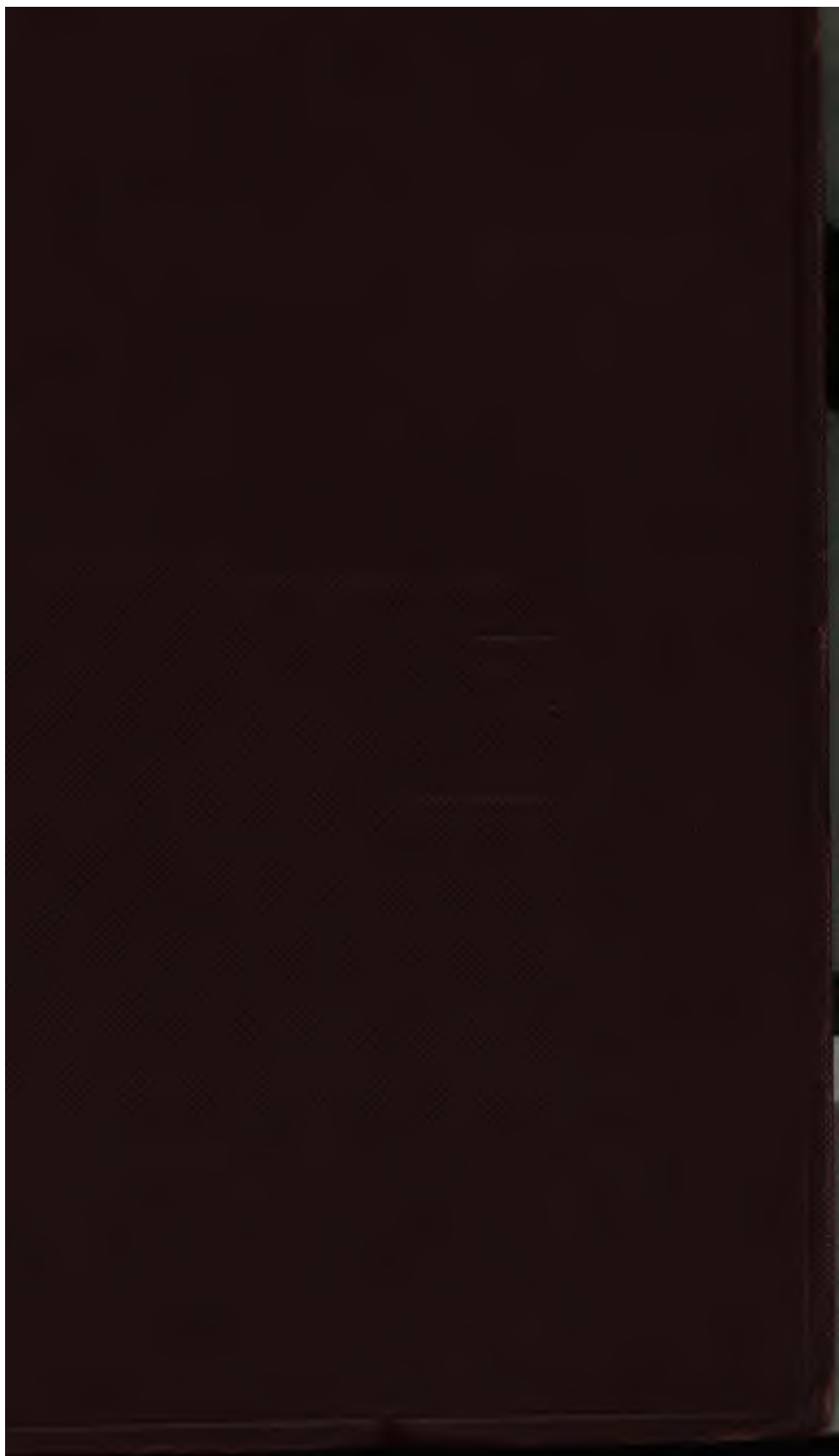
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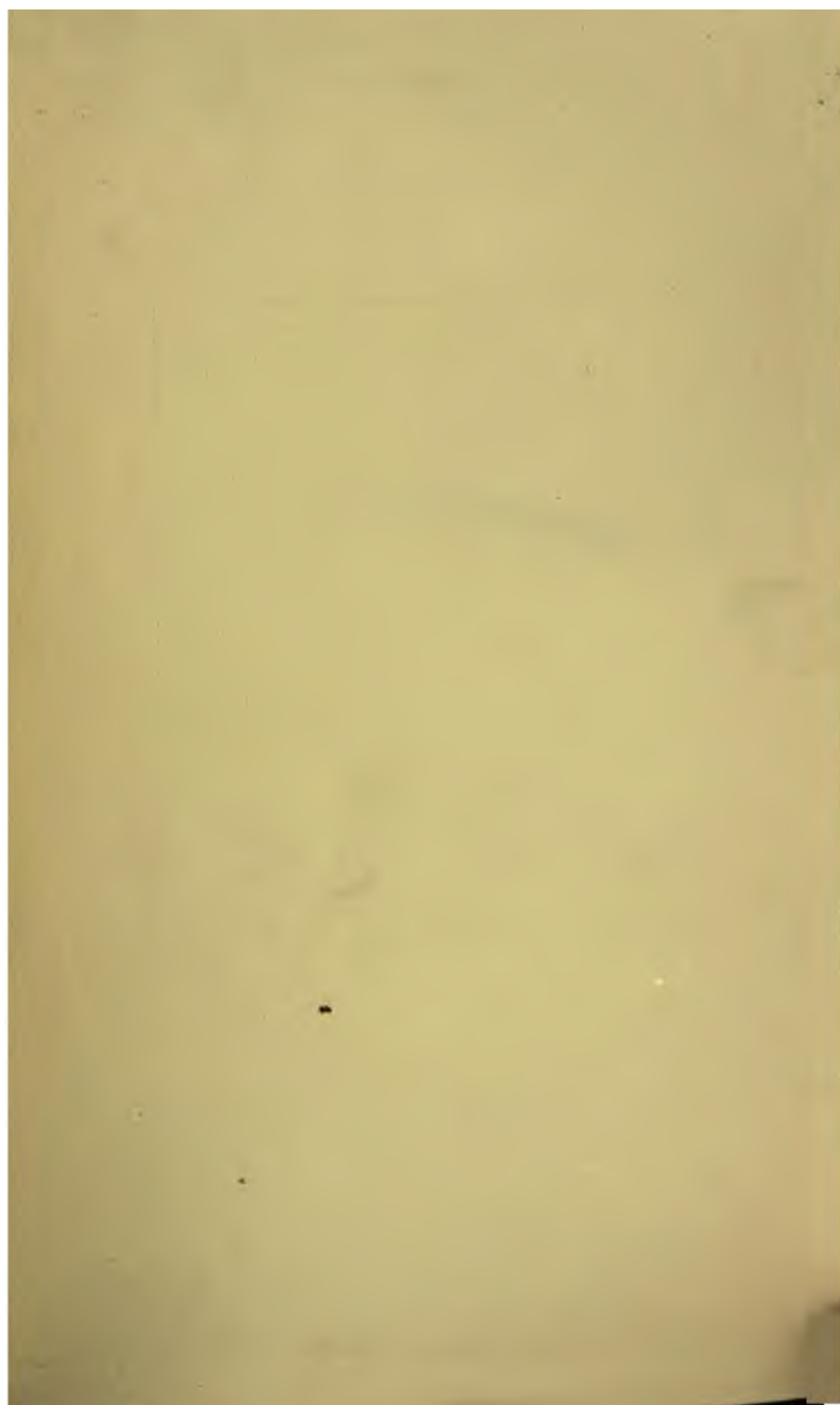
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COMMENTS
ON THE
TEXT OF ÆSCHYLUS.

COMMENTS

ON THE

TEXT OF ÆSCHYLUS.

BY

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PREFACE.

It may be proper to explain how these pages came into existence.

The writer does not profess much learning as to German critics. His studies in *Æschylus* began more than sixty years ago, with Blomfield and Schutz, and nearly ended with Dindorf. He learnt metres largely from Hermann as his great master. Until lately he had no thought of publishing. To undertake now to read up what may have been written in the last thirty-five years is for many reasons an impracticable task.

Yet since *Æschylus* is the poet whom I have read oftener and with greater zest than any other poet whatever, and my mind has been immensely exercised on his many corrupt passages, and by constant writing in the margin of my copies the materials of a little book accumulated, the wish naturally arose of bequeathing my thoughts to our classical school. Where I fail to convince, I can do no harm; and in so far as I convince, I hope something is gained for truth and for enjoyment of the noble poet.

I owe much to the erudition of Blomfield, and highly respect his labours. This respect does not forbid the avowal that the logic of all Porson's school is apt to be

perverse. They seem to think that in a corrupt passage an editor may alter a termination or make a transposition, almost *ad libitum*: this is never called "audacious": but from altering the radical part of a word they shrink reverentially. To change *μακρῶν* into *μακροῦς* would not startle them; but to change into *νεκρῶν*, is too bold with them. This is one type of their scrupulosity. Another type is eminent in Scholefield chiefly; who, though quite aware of the enormous mass of false readings transmitted by copyists, yet so dreads to alter the text, that if by strained interpretation and by imputing wretched composition to a most vigorous and careful poet, he can somehow hammer out a meaning, he will say: "How much better thus to interpret than to amend?" I account such an editor, however learned and conscientious, to be a virtual slanderer of the poet, who could not write such stuff as is foisted upon him. I entirely agree with Scholefield in deprecating change when the text is reasonably good. That great genius Bentley went astray in Horace and Milton, seduced by his own ingenuity. But to avoid this error is no praise, if we are timid out of place, and defend a text which would have been a disgrace to the poet. When a passage is *certainly* corrupt, changes not obvious may be justly proposed. I further profess an inveterate repugnance to the school of Procrustes, whether German or English, which would enforce uniformity on the Tragedians. Greek poets, like our poets (I make no

doubt), loved freedom, aimed at originality, studied variety, avoided prosaic grammar and prosaic formulas, and did not severely restrict themselves either to common Attic formulas in the dialogue, or to mere Doric in the songs. If the traditional text is otherwise satisfactory, to cook it into uniformity of dialect seems to me illegitimate. To make the structure exactly that of Attic prose, was possibly the very thing which the poet was shunning. By all means let no weight be given to MSS. or old editions when they make nonsense or poor sense, or weak composition with bad structure, or wrong emphasis, or bad metre, or stanzas that ought to respond, but do not respond. But where none of these defects are imputable, I think the closer we follow their detail as to *dialect*, the better. In many single words, the common Greek form has a fuller sound than that which is specially Attic. Linwood informs us that he systematically, and *without notice in detail*, alters *εἰς* to *ἐς* whenever the metre allows him! So *ἐλαία, κλαίω, αἰεὶ* are altered to *ἐλάα, κλάω, αεῖ*. For aught we know, the poet carefully selected the better sounding forms. For Ionisms Hermann has sometimes stood up; yet even he and Dindorf change *ὑπείροχον* to *ὑπέροχον*. [Blomfield says: *ὑπείροχον omnes præter Hermannum et Burneium*.] Blomfield on Agam. 17 (2nd ed. 1822) well defends "*κλαίω καιω et similia*."

Transposition *must* sometimes be approved; but in nothing has Porson himself shown to less advantage.

Where the words of a passage are continuously corrupt, transposition is the least plausible mode of relieving it. But to change Ἄτλας ὁ χαλκέοισι νότοις οὐρανὸν into Ἄτλας ὁ νότοις χαλκέουσιν οὐρανὸν seems to Porson not at all audacious.

After the immense wealth of learning and acuteness expended on the text of Æschylus, one might have hoped for stable advance. It is quite a discouragement to find in the third edition by the accomplished Dindorf, how often, as if in despair, he reproduces notorious error, and how often his conscious ability leads him into most needless liberties. When a text is certainly wrong, the main point for a corrector is, if possible, to detect the *seat* of error. Metre is here an invaluable help, and antistrophic law is of immense value as limiting admissible conjectures. The laws of metre are less obscure in Æschylus than in Sophocles or Euripides. Sometimes even where a whole line is lost, yet if we know exactly how much is lost, the very words of the poet may be recovered with great probability. A type of this is Wakefield's insertion after Eumenides 49,

[οὐδ' Ἀρπυΐαισι, τὰς γὰρ ἐπτερωμένας]

I venture to claim the same, for a few of my supplements of hiatus; where Antistrophic law limits possibilities severely, as in Supplikes 356, 569.

The method which we all follow in reading a badly-

written letter must be our resource with a corrupt text, when various edd. or MSS. fail. We skim through the context and try to gather the general sense. Reading some words clearly, we try how to supply those which we cannot read. It constantly happens that the true word is extremely unlike that which is written for it; yet as to *length* they are almost sure to be alike and generally as to the number of letters. Printers, in printing what they do not understand, make ludicrous blunders, but seldom alter the length of a word. A copyist nevertheless *may* do so by his eye glancing to a wrong line: then he generally produces a repetition. This has (to me most manifestly) happened half a dozen times in *Æschylus*: thence some critics deduce a *law*, that he was a careless composer, and fix upon him most needlessly a like blot in new places. Repetition is by no means *always* wrong or unmeaning; yet such passages are pressed into the argument, as if the critic were bent on damaging the poet's credit.

Where words are evidently deficient, I hold it to be the duty of an editor, *if he can*, to aid us by filling the gap *plausibly*, but of course within brackets. I wish also for three kinds of mark; first, what Porson gives, an obelus † where the text is judged *certainly false*; secondly, what Scholefield gives, an asterisk * where the editor has admitted a conjectural change which he approves: and between these, thirdly, a mark to denote a *suspected* error. Dindorf gives us no such help; and

what is very delusive, makes, for mere metre's sake, changes of the text which leave it without reasonable sense. Possibly one who works through his volume of notes will find full explanation; but to *read* such a text brings no pleasure, but only vexation, in the obscure passages.

In 1859 I printed and privately circulated a paper with many of the corrections now proposed; also others, which I withdraw, replaced (as I hope) by better suggestions.

While I am about it, I think it worth while to add a few attempts on the text of some other Greek plays, made chiefly in years gone by.

F. W. N.

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COMMENTS
ON THE
TEXT OF ÆSCHYLUS.

PERSAE.

ERRATUM.

P. 44. Supplices 979. "Ανθος, as Spondee in 4th foot, is metrically wrong. For ἄνθος μένειν (flore[m] opperiri) substitute σα μένειν (salva manere).

national pride." Xerxes in Herodotus recites his pedigree from Achaemenes. *Perhaps πατρωνύμιον*, though here obscure, means, *which counts ancestral descent*, so that the verse is equivalent to

τὸ Ἀχαιμένιον γένος ἡμέτερον.

v. 157. προσπιτνῶ old text. Something is defective. Simpler than Blomfield's suggestion is [ταύτη] προπιτνῶ.

v. 280. διπλάκεσσι. Four interpretations are given: 1. *cloaks* or *tippets*. But men do not fight in them. 2. *double ship-planks*. But corpses could not hold fast upon them. 3. *double planks* here means *ships*. But slain warriors in the

COMMENTS
ON THE
TEXT OF ÆSCHYLUS.

PERSÆ.

v. 100. *σαίνουσα* of Blomf. is well changed to *ποτισαίνουσα* by Hermann, and by some one else *αρκύστατα* into *ἄρκυας* Ἄτα. But Dindorf wonderfully cuts down *σαίνουσα* τὸ πρῶτον παράγει into *παρασαίνει*.

v. 151. Blomfield calls *πατρωνύμιον* *barbarous*, and tampers with the text in the spirit of Procrustes, while confessing that he does not understand it. Pindar has *ἐπωνύμιος*, and as I think Æschylus himself in Suppl. 45. But what of the *meaning*?

First of all, I want *γάνος* for *γένος*. The eye of the copyist was perhaps caught by *-γενῆς*. *Γάνος* is here the "object of national pride." Xerxes in Herodotus recites his pedigree from Achaemenes. *Perhaps πατρωνύμιον*, though here obscure, means, *which counts ancestral descent*, so that the verse is equivalent to

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ships would not be wave-washed. Nor is any example given of δίπλαξ for a double plank: qu. *a catamaran?* 4. *surges*. This is just the sense which we want; but to get it out of "a double surface" is truly hard. I conclude that the word is corrupt. My nearest conjecture is:

πλαγκτοῖς δὴ πελάγεσσιν.

Δη, Δι sounded alike to the moderns. Πέλαγος, *a flood*, is near in sense to our word *surge*, which gives a fair translation of ἀλὸς πελάγη. Δὴ may be rendered by *Lo!* as if the speaker had the scene before his eyes.

v. 384. κώπης ἄναξ, the boatswain?

v. 560. οὕτω ἀβλαβῆς rather surprises one, yet has nothing wrong in it. Οὕτω means: "What *was the use* of Darius saving his soldiers' blood, *if it is now to be so lavished?*" Οὕπω, *not yet*, spoils the sense. We rather need οὐκέτι.

v. 620. θαλλούσης †βίον justly offends Blomfield; but his χεροῖν so far separate from πάρα cannot be right, nor does Dindorf's ἴσον recommend itself. Θαλλούσης νέον is less objectionable, or indeed θαλλούσης νέοις.

v. 637. ἄκος appears excellent. Dindorf retains it. Pauw and Blomf. change it to ἄχος. If the ed. had ἄχος, should we not justly wish for ἄκος?

v. 644. διαβοάσω. The abruptness seems to denote something wrong. I should rather expect διαβοῶντος, agreeing with μου.

v. 656. Δαρεῖον οἶον ἄνακτα Δαρεῖαν. Schutz proposes θεῖον for οἶον (words confounded in Choeph. 387, it seems). Δαρεῖαν is of course corrupt, but no transcriber would have written it for Δαρεῖον. My notion is that the poet wrote Παρσιᾶν, with the native sounds, and that the line was δαίμονα θεῖον, ἄνακτα Παρσιᾶν (σι for English *sh*).

EXCURSUS ON *ἐποδώκει*, v. 662.

To inquire what this strange word ought to mean, we must consider what the poet's argument requires. He has just extolled Darius for not squandering lives in war. He adds, that "Darius was *called* *θεομήστωρ*, nay, he *was* *θεομήστωρ*:" what is the proof? *ἐπεὶ στρατὸν εὖ ἐποδώκει*,—a virtue different from, and, it seems, greater than what was previously named.—What virtue can it be?

If he had organized the army more wisely than his predecessors (of which we know nothing), it might have been celebrated as *εὖ διώκει*,—a correction approved by Paley. But such a virtue, if it existed, would not strike the imagination, nor would *διώκει* be liable to degenerate into *ἐποδώκει*. The poet ostensibly must have used a rare or newly coined phrase, puzzling to copyists. The virtue must have been so new to the Greeks, as to elicit from the poet some new verb.

We read that the later Parthian and Persian monarchs habitually transferred their encampments to summer and winter quarters. This earlier Persian dynasty had certainly a considerable standing army, which indeed the institution of the *ἀθάνατοι* attests, and their wars had so little cessation, that an army of reserve was probably always in the field at home. To preserve the health of troops, a frequent change of camp was of high avail. May not Æschylus have here ascribed to Darius "wise regulation of home-encampments"? The Greeks having no such permanent armaments, the sagacious distribution of these masses may have struck the poet as a higher merit than victory; which, as Philip II. of Macedon felt, depended on his soldiers as much as on himself.

To coin such a verb as *στρατοπεδοκινέω* is not every one's

right. Somewhat later, historians have *στρατοπέδαρχος* and its derivatives. Our poet *may* have applied this epithet to him who guides the changes of camp: then using *tnesis* on the verb, instead of *ἐστρατοπεδάρχει σοφῶς*, he may have said, *στρατὸν εὖ ἐπεδάρχει*. If he so wrote, no one would be surprized at the copyists modifying the strange word into the still stranger *ἐποδώκει*.

But another possibility has occurred to me; indeed, is an old fancy.

Closer to *εποδώκει* stands *πεδῶκει*, and Æschylus sometimes uses *πεδα* in composition for *μετα*, as in *πεδάορος*, *πεδάρσιος*, *πεδαίχμιος*. Scott and Liddell cite *πέδοικος* for *μέτοικος* Æsch. Fr. 45 (I have not found the place). The poet is said to have learnt this *πεδα* (I think) from Sicily. An army, I suppose, might be said *μετοικεῖν* in the sense of *change its encampment* or *migrate*; and the commander, to *μετοικίζειν* it. In Theocritus *ἐμ' ἀποικεῖ* means "he causes me to dwell afar," for *ἐμ' ἀποικίζει*. Why not, when in Attic *διοικέω* is transitive? (I find no instance of *οἰκόω* for *οἰκίζω*). It is possible,—but I pretend no more than a possibility,—that *πεδοικέω*, as a Sikeliot verb, was transitive, like *ἀποικέω*. If this is not to be accounted too wild, *πεδῶκει* in the sense of "*he habitually caused to migrate*" will untie our knot without the *tnesis* which my first solution postulates.

v. 669. *βάσκε πάτερ ἄκακε Δαρειᾶν*. I am bound to see *Παρσιᾶν*, as before, in the last word. *Ἄκακε* does not recommend itself in metre or sense. It means *simple-hearted*, *guileless*; not a probable epithet here. Since the Scholiast interprets by *βάσκε καὶ πορεύθητι*, and omits *πάτερ*, writing only *ὦ δέσποτα*, I infer that his copy had *βάσκ' ἴθι περ*, in Homeric form. In no other place does *βάσκε* stand alone;

and I learn that in MSS. $\overline{\pi\rho}$ is often written for $\pi\acute{\alpha}\tau\epsilon\rho$. In entreaty, $\pi\epsilon\rho$ ('by all means'?) can be used; as in Iliad 508, $\alpha\lambda\lambda\grave{\alpha} \sigma\grave{\upsilon} \pi\acute{\epsilon}\rho \mu\upsilon\nu \tau\acute{\iota}\sigma\omicron\nu$. Thus I conjecture $\beta\acute{\alpha}\sigma\kappa' \text{ ἴθι } \pi\epsilon\rho \sigma\grave{\upsilon} [\text{~}^{\sim}\text{~}^{\sim}] \text{ Παρσιᾶν}$. Of the lost noun we can only know that it was probably unusual, with a double sound of k . I think of $\mu\acute{\alpha}\kappa\alpha\rho\chi\epsilon$, which is not in our dictionaries, and well might puzzle. It represents $\mu\acute{\alpha}\chi\alpha\rho\chi\epsilon$, equivalent to the familiar $\mu\omicron\lambda\acute{\epsilon}\mu\alpha\rho\chi\epsilon$. $\chi\epsilon$, $\kappa\epsilon$ both sound now as our *tchay*.

$\beta\acute{\alpha}\sigma\kappa' \text{ ἴθι } \pi\epsilon\rho \sigma\grave{\upsilon}$, [$\mu\acute{\alpha}\kappa\alpha\rho\chi\epsilon$] Παρσιᾶν , gives here the most probable rhythm (with $\sigma\iota$ for our *sh*).

v. 670. For this corrupt passage we lose antistrophic guidance, but the first line being dactylic, I presume the same of the two following:

$\tau\acute{\iota} \tau\acute{\alpha}\delta\epsilon \delta\upsilon\nu\alpha\tau\alpha\delta\upsilon\nu\alpha\tau\alpha\pi\epsilon\rho\iota\tau\alpha$
 $\sigma\grave{\alpha} \delta\acute{\iota}\delta\upsilon\mu\alpha \delta\acute{\iota}\alpha\gamma\omicron\iota\epsilon\nu \acute{\alpha}\mu\acute{\alpha}\rho\tau\iota\alpha;$

Blomfield excellently leads correction by $\delta\acute{\iota} \acute{\alpha}\nu\omicron\iota\alpha\nu$ for $\delta\acute{\iota}\alpha\gamma\omicron\iota\epsilon\nu$. I complete the dactylic line by accusative $\delta\acute{\iota}\delta\upsilon\mu\alpha\nu$.

In the preceding line I write $\delta\acute{\epsilon}\iota\nu'$ (i.e. $\delta\epsilon\iota\nu\acute{\alpha} \acute{\alpha}\mu\acute{\alpha}\rho\tau\iota\alpha$) for $\delta\upsilon\nu$ after $\tau\acute{\alpha}\delta\epsilon$. This is no liberty in a corrupt passage, since $\delta\epsilon\iota\nu$ and $\delta\upsilon\nu$ have long been pronounced alike in Greece.

 Ἀπεριτᾶ ought to be a Bacchic foot and contain a noun with which $\sigma\grave{\alpha}$ agrees. Therefore I write first:

$\tau\acute{\iota}\varsigma \tau\acute{\alpha}\delta\epsilon \delta\epsilon\iota\nu' \acute{\alpha}\tau\alpha\delta\upsilon\nu\acute{\alpha}\tau' \acute{\epsilon}\pi' \acute{\alpha}\rho\chi\grave{\alpha}$
 $\sigma\grave{\alpha} \delta\acute{\iota}\delta\upsilon\mu\alpha\nu \delta\acute{\iota} \acute{\alpha}\nu\omicron\iota\alpha\nu \acute{\alpha}\mu\acute{\alpha}\rho\tau\iota\alpha;$

and seek for a Greek verb here plausible, which will yield the meaning: "Who *inflicted* this dreadful penalty on thy empire on account of double folly?"

 Ἐντετεῖνατ' perhaps will do; *intensified*? metaphor from screwing up a musical string. A trifle closer to the letters is ἔτιτῆνατ' from τιταίνομαι , a verb less likely to be discovered: in so far, deserving preference.

But what is the double infatuation? Clearly, the risking land forces as well as naval. See *vv.* 76-78, διχόθεν κ.τ.λ. Yet nothing is here said of the land force! Surely the poet must have written something equivalent to:

[πεζῶν μὲν γὰρ ὅλωλε στίφη
 μυρία] πᾶσαι δ' αὖ γὰ τᾷ δ'
 ἐξέφθινται τρίσκαλμοι
 ναῆς ἄναες ἄναες.

v. 671. *καινά τε*, evidently false. I propose *κοινάλλη*, which suits metre as well as sense.

v. 799. *ὑπερκόμπους*, of the old text, seems to me quite unblameable, and to give better sense than *ὑπερπώλους* of the Medicean: *ὑπερπόλλους ἄγαν* of Dindorf is a little overdone.

v. 834. "*κεχρημένοι*, Ald. Rob. Turn. MSS." So writes Blomfield: yet he adopts *κεχρημένον*, from Schutz, who deduced it from the Scholiasts. A Scholiast can but show us what the MS. before him contained, and does not compel our acceptance of it. Inasmuch as passages in Euripides prove that *κεχρημένοι* with a dative means *usi*, and with a genitive means *indigi*, it remains for us to choose which sense best suits the line before us. "*Using prudence*, correct him," seems far more natural from Darius concerning his imperial and imperious son, than "Correct him, since he is deficient in prudence." I therefore prefer the old text *κεχρημένοι*.

v. 860. *ἀκάκας*, a word without authority. Blomfield suggests *ἀκάμας*, *indefessus*, an epithet most aptly applied to this king; who, beside his great military deeds, first organized on a regular system the finance of the empire and established royal ἄγγαροι.

v. 864. *πρῶτα μὲν . . . ἡδέ νόμιμα τα πύργινα πάντ' ἐπεύθυνον*.—Hermann's *νομίσματα* would deserve welcome, if it really cleared up the passage. But as it does not, it is

better to study *rem integram*. I have so often changed my mind, that I am bound to be very diffident in this extremely difficult sentence. The first difficulty is as to structure. With Scholefield, νομίσματα is *nomin.* and πάντα is *accus.* Ἡδὲ is found once in Euripides, joining two nouns; not even once in Sophocles. In Æschylus it nine times joins simple nouns or adjectives, and once (Choeph. 1012) two infinitives. It *never* joins two sentences that have different nominatives. Scholefield's structure always seemed to me unpalatable. With ἡδὲ I expect a verb in the same number and person as ἀπεφαίνομεθ'. Metrical reasons do not quite forbid this. Ἐπεύθυνον is sounded ἐπέφθνον by the moderns; therefore ἐπέφθημεν, from ἐπιφθάνω, deserves *trial*. It is not so energetic as *outstrip*; but it may mean "attain unto," "equal in swiftmess." Νόμιμα and Νόμμηα are identical in sound with the moderns; which suggests to *try* δρόμμηα. Then (πύργινα being a word of which Blomfield seems to despair) I alight on a *conjecture*, ἡδὲ δρόμμηα τὸ πυργενετᾶν ἐπέφθημεν. "We [now Regents of the land] used to be displayed [in our early manhood] as chief persons in an approved army, and *equalled the running of the fire-born*." Who are they in Persian mythology? meteors? or angels? or winds? In Hebrew estimate, Psalm civ. 4, the three are much the same. Perhaps therefore also with the old Persians. To have the qualities of an Achilles, was, no doubt, a high excellence in a Persian leader; even Alexander the Great coveted them. Our poet *may* have thought fit to ascribe swiftmess to the πιστὰ Περσῶν.

Every attempt that I have made to correct πύργινα by slight change is checkmated by some other equally slight and equally palatable. But πυργενετᾶν, being unique, may be presented for criticism. *Meteors* is a safe interpretation.

I may be asked: "Is it absolutely necessary to go as far as *δρόμημα*?" Well: if we can keep *νόμημα*, I am satisfied. Try *νόμευμα* or *νόμισμα*. The initial consonant in *spoken* language is more marked than the rest; but by no means always so in writing. ΔΡ *might* by accident be very like N.

v. 869. A word measured by a Dactyl, is deficient. Before *οἴκους* the preposition *ἐς* must be displaced *metri causâ*. Blomfield did not see that *εὖ πράσσοντας* agrees with *οἴκους*. To fill the hiatus is obvious. *Νόστοι δ' ἐκ πολέμων ἀπόνους ἀπαθείς* [τ' *ἄνδρας ἐς*] *εὖ πράσσοντας ἄγον οἴκους*.

Blomfield's *ἄγαγον* for *ἄγον* is a wrong tense.

v. 921. To say to the king's face that *he has slain* his soldiers, is a bold utterance of grief; but to add that "he has packed Pluto with Persians," is incredibly coarse. To evade it we *must* condemn *αἰδῶν*. No milder remedy is possible than *αἰνῶ*, which yields "dire harnesser of Persians," *σάκτορι* from *σαγή*, *panoply*.

v. 922. *Αγδαβαται*. Blomfield excellently deduces from Herodotus vii. 83 that the word ought to be *Ἀθάνατοι*, which to the copyists seemed here impossible. Herodotus reckons them among the *πεζοὶ*, which sets aside Heath's *ἱππόβαται*, or any such substitute as *Ασπόβαται*. Blomfield's correction is to me beyond dispute. Scholefield's panegyric of *αἰδόβαται* implies that he supposes *Αἰδῆς* to be a place!

v. 923. *τῶν φύστις*. The explanation of this by Scholiasts, from *φύρω*, does but show how ancient is the corruption; for *πάνν φύστις*, *miscellaneous*, is the opposite of what is needed. Herodotus tells us that these Immortals were distinguished by gold ornament; probably by gold lace like that of modern general officers. Therefore the poet's *sense* is probably attained by:

πάνν χρυσῶτις μυριάς ἀνδρῶν

Χρυσώτης is in our dictionaries. The very rare feminine might well fail of being rightly copied.

v. 926. *Ἀσία δὲ χθών, βασιλεῦ, γαίας*. To join *βασιλεῦ γαίας* with Schutz seems to me a very feeble proceeding. If, as Blomfield suggests, *Ἀσίας χθών γαίας* be good, it yet cannot admit *βασιλεῦ* between *χθών* and *γαίας*. My idea is, that *γαίας* hides a lost participle, such as *κλαίουσ'*.

v. 939. *Λαοπαθῇ σεβίζων ἀλίτυπά τε βάρη*. The strophe has a double dochmee. For *σεβίζων* we need an Iamb, as *δύαν* or *βοῶν*, nor is its sense at all apposite. But no other word in the line is open to just attack, and I feel bound to assume that all is sound except *σεβίζων*. If *σέβων* were in a MS., what copyist would alter it to *σεβίζων*, manifestly *contra metrum*? I could sooner accept any word with *four consonants* and ending in *ων*. Though *βάρος πημονῆς* is good, yet *βάρη* alone is not natural for *griefs*. I expect *βάρη δύαν* or *βάρη πημονῶν*. A genitive plural is here most in place. Might not, by some strange fatality, *στόνων* degenerate into *σεβίζων*?

Λαοπαθῇ στόνων ἀλίτυπά τε βάρη involves less objection than any other substitute imagined by me. The contrast is between misery of the common people and loss of fleets by the State.

v. 940. I stop after *βάρη*. The structure then is as if for *πόλεως γέννας* the poet had written an equivalent *Περσεπολιτοῦ*. Perhaps he *could* not; for in Greek *Πέρσαι*, or (for distinction) *Πέρσαι-πόλις*, was the name of Darius's new capital (*ἄστυ τὸ Περσῶν* of v. 15). *Πόλεως γέννας* is here obscure in syntax, weak in emphasis, and so unlikely from our poet, that on comparing *Μαριανδύνου* I am driven to believe in a contrasted *Περσαιγενετοῦ* coined for the passage. Over *Πέρσαι* would naturally be written for explanation, *πόλις* (a city)

γέννα (a special race or clan; *not* Persians generally) or indeed πολεως, γεννας: whence the received text. To the dirge as if from a hired foreigner this second (half) chorus sets forth, as in climax, his genuine sorrow as a native of the city Πέρσαι.

v. 941 is a lame Paroemiac, and δὲ comes ill as fourth word of the sentence. The school of Porson readily forgives transposition, and would account κλάγξω γόον αὐτ' ἀρίδακρυν a very mild change. But what could lead a copyist, who had this good Paroemiac before him, to turn it into a doubtful one (though the metre is among the commonest) and to intrude the vexatious δέ. I can more easily believe that δ' αὖ γοον rose out of δυρμὸν illwritten and not understood. To pursue my thoughts by argument might be waste of effort. However, let my reader ponder over

Περσαιγενετοῦ πενθητήρος
κλάγξω δυρμὸν παλίδακρυν.

I suppose Περσαιγενέτης to be the nominative, as in γηγενέτης, αἰθρηγενέτης.

v. 942. This second strophe and its antistrophe involve much doubt. In the old books

Ιώνων γὰρ ἀπηύρα Ἰωνων ναύφρακτος Ἄρης ἐτεραλκῆς νυχίαν πλάκα κερσάμενος δυσδαίμονά τ' ἄκτάν.	ὀλοοὺς ἀπέλιπον Τυρίας ἐκ ναὸς ἑρρόντας ἐπ' ἄκταις Σαλαμινίᾳσι, στυφελοῦ θείνοντας ἐπ' ἄκτᾱς.
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Ἄρης experiences the prowess (?) of the Ionians. But *what* Ἄρης? Further, ἀπηύρα ought to be ἀπηύρατο according to Prom. 28, which suggests ἀπηύρατ' with vowel following. Is it possible, that since the Asiatic Greek galleys were pressed into the war by the Persians, Xerxes here lessens Persian dishonour

by saying that Greeks were beaten by Greeks? Then we should have sense in *Ιώνων γὰρ ἀπηύρατ' Ιῶν | κ.τ.λ.*

What *έτεραλκῆς* means, is obscure. If from Herodotus we render it, "having alternate success," it here comes on us as a novel fact. In the *Iliad* it seems to mean "reinforced." Blomf. strangely translates it: *aliis victoriam cedens*. May it here mean, "aided by Tyrians"? Nay, but I now see, the poet must have written, *τυριαλκῆς*, for this very sense.

In the antistrophe (*όλοοὺς ἀπέλιπον Τυρίας*) the *όλοοὺς* is tautological with *έρροντας*. Blomfield shortens to *έλιπον*. Dindorf's imperfect tense *έπέλειπον* is not plausible. Provisionally, I try *ἀνόλβους έλιπον Τυρίας*, after which the metres have no particular fault. *Ἀρης* in 943 is a Spondee.

v. 944. For *νυχίαν*, which is a gratuitous epithet, Blomf. well suggests *μυχίαν*. But *κερσάμενος* remains doubtful. Can it really mean "having mourned over"? a very feeble sense. *Γευσάμενος* would do, if in poetry of this age it could take an accusative.—What of the future tense *κλανσόμενος, κλαίειν* being idiomatically opposed to *χαίρειν*? But *έπ' άκτᾶς* at the close, after *έπ' άκταῖς*, is incredible. To change to *έπαχθῶς* would need no apology, were not *άπεχθῶς* so specious. For *στυφελου* we finally need *στυφελαις*. The comma preceding it must be replaced by one after *έρροντας*.

v. 996. *έπόμενοι* seems to be interpreted passively by Blomfield. I think we must explain *έταφον*, as equivalent to *έθαψαν*, and join *άμφιεπόμενοι* in thought.

PROMETHEUS.

v. 2. The old text is ἄβατον, *untrodden*, which Porson marked with an obelus. We have to guess at his reason. Did he possibly think the poet contradicted himself by calling *the same land* "the *pathway* of Scythians, and an *untrodden wild*"? It is possible: for the same cause seems to lead to inventing *for this passage only* as a sense of οἶμος, "a strip of land." To relieve the poet from this imputation, the reading of ἄβροτον for ἄβατον may have been invented. Yet there is nothing in the Greek absolutely to forbid, as free interpretation, "*To the left* we see a war-path of the Scythians; *to the right* an untrodden wilderness." But a wilderness of rock passed rarely by roaming tribes might be called simply *untrodden*. To correct the poet on this ground can hardly be approved. Blomfield informs us that Phavorinus illustrates ἀβρότη νύξ of Homer by ἄβροτον εἰς ἐρημίαν of Æschylus. If this showed Phavorinus to have ἄβροτον in his copy, it would not prove ἄβατον to be wrong. Greeks, however learned, were particularly weak as to Etymology. Modern scholars interpret ἄβροτος (as an epithet of ἔπη in Sophocles and νύξ in Homer) to mean Immortal. No clear instance can be found of its meaning *destitute of mortals*; and it may be feared that Phavorinus was misled by a false etymology of ἀβροτάζω, which is not derived from βροτὸς, but from ἀμαρτάνω or ἡμβροτε.—Scholefield will not yield up ἄβατον. I think he is right.

v. 49. ἐπράχθη. Stanley conjectured ἐπαχθῇ. Hermann applauded: Blomfield accepted: Dindorf adopted. Yet in his

third edition Dindorf goes back. Scholefield defends ἐπράχθη. The aorist seems to me scarcely tolerable.

v. 218. καὶ Γαῖα . . . Is not this line obtrusive? Θέμις, mother of Prometheus, is *daughter* of Γαῖα (not identical with her), in Eumenides 2 and in Iph. T. To account for a line creeping in, is not always necessary, nor possible.

v. 362 [354 Dind.]. πᾶσιν ὃς ἀντέστη θεοῖς.—Gaisford blotted out πᾶσιν and wrote ὅστις for ὃς. Porson approved, and Blomfield adopted. Of course the Anapaest in the fourth foot offends: but roughness in metre is better than weakness in sense, even if ὅστις may mean *quippe qui*. "Typhos, who opposed gods," (a thing which Homeric Heroes did, and with high credit,) is too feeble for our poet. We cannot afford to lose πᾶσιν.

Dindorf felt this, but his remedy is even worse. He prints as from the hand of Æschylus ἀνέστη, *he stood up*. But ἀναστῆναί τινι means to rise from one's seat *in honour* to some one. Is it credible that the poet would select so ambiguous a term, even if it might be used for a *hostile* rising? Il. 7, 161 and Il. 23, 365 prove nothing. To rise up in emulation as at public games has in it the element of honour. "Typhos, who *arose* to all the gods," ought not to be obtruded on the poet.

The conjecture of Burgess, named without comment by Blomfield, to me is very plausible: Τυφῶνα θῆρ', ὃς . . . For θῆρ is an epithet characteristic of the hundred-headed Typhon; θούρος is applicable to any hero or god. But ἀντέστη is still somewhat weak. We need rather an ἐπανάστασις. The phrase

Τυφῶνα θῆρ', ὃς πᾶσιν ἐπανάστη θεοῖς—

is not assailable as non-Aeschylean.

v. 432 [425 Dind.] μόνον δὲ πρόσθεν ἄλλον ἐν πόνοις |

δαμέντ' ἀκαμαντοδέτοις Τιτᾶνα λύμαις. With extraordinary unanimity critics change ἀκαμαντοδέτοις to ἄδαμαντοδέτοις. All the (old) editions, says Blomfield; every *codex* but one, says Scholefield, have ἀκαμαντο—. To introduce the alliteration δαμέντ' ἄδαμαντ— when no logical relation is intended, obtrudes a blot on the poet. But (it is urged) in *v.* 152 he has the phrase ἄδαμαντοδέτοισι λύμαις. True: and that is why *we ought* not to push it in here. Our poet is not an Epic ballad singer. The two datives πόνοις and λύμαις are in themselves suggestive of corruption. Ἀκαμαντοδέτοις with good reason is condemned; but the error seems to lie in δέτοις, not in ἀκαμαντα, which is an excellent epithet for Atlas. Tentatively, for δέτοις I propose δέμας. My belief is that λύμαις ought to be λυγροῖς.

v. 434. We continue Τιτᾶνα λυγροῖς εἰσιδόμεν θεῶν.— The metre of this passage is not Choriambic, but (as I think) is the metre based on Iambic and Dactylic Penthemimeter. On *metrical* grounds I prefer εἰσιδον ἀντιθέων. Indeed ἀντίθεος is a good epithet for all the Titans.

But what follows is certainly defective. Atlas could not groan under the Earth. He stood on the Earth. If σθένος somehow imply *earth*, a verb is lost, and the phrase οὐράνιον τε πόλον makes this almost certain. The mythos of the Odyssey says that Atlas knows the depths of the sea (*i.e.* his feet rest on the bottom of the sea), and he keeps Heaven and Earth apart (ἀμφὶς ἐρύκει). Our poet does not follow the Odyssey closely, but he must have had the passage in his mind. Σθένος for mere inactive weight is (I believe) unparalleled. If words are lost, we cannot hope to recover the real original, but only to discern possibilities. For σθένος, χθονὸς is a plausible substitute, as in 349 concerning Atlas, οὐρανοῦ

τε καὶ χθονός. May not the poet have used the Odyssean noun *κραταῖς* and written *χθονὸς κραταῖν'* for the *hard material* of the bottom of the sea? This would naturally degenerate into *σθένος κραταιὸν*.

If a Penthemimer Dactylicus be lost after *αἰέν* (as metre and sense suggest to me), it can of course be filled by different conjectures. I think of *ποσσὶν ἔνερθε πατεῖ*, and *λάξ κατέχει στιβαρῶς*. The former wants *συνάφεια*. But sense and metre are satisfied by

μόνον δὴ πρόσθεν ἄλλον ἐν πόνοις
δαμέντ' ἀκάμαντα δέμας
Τιτᾶνα λυγροῖς εἴσιδον ἀντιθέων
Ἄτλαντ', ὃς αἰέν [λάξ τε πατεῖ στιβαρῶς]
ὑπείροχον χθονὸς κραταῖν',
οὐράνιον τε πόλον νώτοις ὑποστενάζει.

With what propriety Dindorf changes *ὑπο* to *ὀχῶν* I do not understand. *Γᾶς* is inserted after *σθένος* in Dindorf.

v. 471. I prefer *σώμασιν* of the old text to Dindorf's *σάγμασιν*.

v. 545. *τόδ' ἔμμενοι*. Here *τόδε* means *τοῦτο*, the principle already enunciated. Indeed *τοῦτ'* would respond more closely to *γνώμα σέβει*. In this metre long syllables prevail, wherever admissible.

v. 542. Porson's *ᾠκεανοῖο* for *ᾠκεανοῦ* damages the metre which he meant it to aid. In the antistrophe I supply *διακναιόμενον [καὐθαιρέτοις]* which answers to *παῖτρος ἄσβεστον πόρον*.

v. 557. *ιδίᾳ* is defective in metre. I cannot follow Dindorf

into αὐτόνῳ, nor does Burney's ἐν ἰδίᾳ seem natural. What of [σᾶ σ]ὺ δὴ?

v. 565. A word is lost, not before γένος but after οὔποτε. Dindorf needlessly makes two changes for one. We need something like

οὔποτ' [ἀφραυραὶ] | τὰν Διὸς ἀρμονίαν | θνατῶν παρεξίασι
βουλαί.

v. 595. Rather than alter with Elmsley τηλέπλαγκτοι to τηλέπλανοι, I would write in the antistrophe ἐτητύμως for ἐτήτυμα. True, in v. 604 πολύπλανοι may be the better text; but to contend for uniformity rests on false principle.

v. 698. Λέρνης ἄκρον τε, old text. Scholefield retains it, and explains it of *cliffs*. Why indeed not? In summer heat even here we see cows pass the day either far out on the sand or on the tops of rocks, courting the breeze which drives off the fly.

v. 875. The word ἐπώνυμον convicts γεννημάτων here, as ῥυσίων in Suppl. 314. It is possible that here the poet wrote ἐπώνυμον δὲ τῶνδ' ὀσιογεννημάτων. This differs from the received text by a letter only, and if so written, was almost sure to be corrupted into Διὸς for δοσιο.

vv. 922-933. Porson omits γάμων and πόνων, somewhat damaging the metre, hardly improving the sense, if πόνων can mean δρόμων. But it is credible that *here* and in Eumen. 127. πόνος has unduly supplanted δρόμος in the text. [Perhaps in Pers. 865 δρόμημα was made νόμημα.]

vv. 912-923. To omit the verb ἦν after σόφος, is a change for the worse. In the antistrophe a word being lost, we ought to accommodate it to the strophe. I propose μοῖραι [μακραίωνες], then no further change is needed.

v. 934 is marked ἐπῶδος by Blomfield, who tells us that Elmsley and Monk tried to reduce it to Antistrophics. He does not say where, and I have never seen their attempts. My own is as follows :

- | | |
|--|---|
| 1. ἐμοὶ δ' ὅς ῃ μὲν ὁμαλὸς,
ὁ γάμος ἄφοβος· | 1. ἀπόλεμος ὅδε γ' ὁ πόλε-
μος, ἄπορα πόριμος· |
| 2. οὐδὲ δέδια μή θεῶν του | 2. οὐδ' ἔχω τίς ἂν γενοίμαν. |
| 3. κρεισσόνων ἔρως ἀφύκτοις | 3. τὰν Διὸς γὰρ οὐχ ὀρώμαι |
| 4. ὄμμασι προσδράκη με. | 4. μῆτιν ὅπα φύγοιμ' ἄν. |

To reduce eight continuous lines into antistrophics with so slight change from (one or other of) the old versions as is here used, seems to me clearly *impossible*, unless the poet had planned it. My principal change, quite unauthorized by the books, is θεῶν του κρεισσόνων for κρεισσόνων θεῶν. Ἀφύκτοις ὄμμασι for ἄφυκτον ὄμμα is needed *per se* and not merely for antistrophic metre. I have also written ὀρώμαι for ὀρώ, as in Soph. Antig. 194, Trachin. 306.

SUPPLICES.

INTRODUCTION.

Two centuries ago it was possible for an English writer to retrace the history of his native island in words nearly as follows : "In ancient times British kings ruled in all parts ; but, afterwards, Saxons and Danes came in, and gradually prevailed. In consequence, first one county of Britain, then another, *became English*. Last of all in England, Cornwall laid aside its British memories, and Cornish men *changed into English*. Now what language the British spoke, I do not certainly know : but if they spoke the same language as the modern Welsh speak, they must certainly have been barbarians. For I find that I cannot understand Welsh, nor can the Welsh understand me."

If all else concerning the British tongue were unknown to a learned and intelligent Arab, we should be greatly surprised by his interpreting this passage, that the primitive British language had been "a sort of *older Saxon* which in course of generations had developed itself into English ;" and that the language of Wales was *erroneously* quoted as some clue to the British language once talked over all England.

Yet the case imagined here nearly represents the statement of Herodotus concerning the Hellenizing of the *Pelasgians*. That I may not unawares garble this author, I quote from Long's *Summary* the purport of his chapter. Croesus inquires into the population of Hellas, i. 56. He finds : "The Lacedæmonians, descended from the Hellenes, are the most distinguished of the Doric stock ; the Athenians, *descended from the Pelasgians*, are the head of the Ionic family. The Pelasgians

probably did not speak the same language as the Hellenes. The men of Creston and Placentum, who are of Pelasgian stock, have a language peculiar to themselves. The Attic nation, when it became Hellenic, adopted the Hellenic tongue; but the Hellenes never changed their language."

All this is very perspicuous. We may, or we may not, believe that the Athenians once were Pelasgians, talking Pelasgic. If we wholly accept his statement, the Athenians, a Pelasgian tribe, *learned* Hellenic, just as the Gauls, Italians and Spaniards learned Latin. But every one objects, that the Athenians *cannot* have learnt their Ionism from Dorians, nor was Attica ever conquered by other Hellenes. It was emphatically the *ἱερὰ χώρα ἀπόρθητος* by Doric invasion; therefore its Ionian language *must* have been native and primitive. We are forced to reject this part of Herodotus's statement as an erroneous *theory*, while we retain his *fact*, that the Pelasgian language was barbarous to the Greeks.

Of this fact, we have other proofs. I quote from Long's *Index* to Herodotus concerning the Pelasgians, p. cxxv.

"Their language was of a barbarous character, i. 57. They were in ancient times inhabitants of Samothrace, where they instituted the *Orgies* of the Kabiri; but afterward became inhabitants of the same country as the Athenians, whom they taught to make statues of Hermes. Their gods had no names, ii. 51, 52. After their expulsion from Attica they inhabited Lemnos, vi. 137-140, and Imbros, v. 26. The Athenians were anciently a portion of them and were called Kranai, viii. 44. Arcadian Pelasgi, i. 146. Pelasgic wall of Athens, v. 64. Pelasgian Antandrus, vii. 42. Pelasgians in Achaia of Peloponnesus."

Everything denotes that in religion, in habits, in art, and in

language the Pelasgians were *un-Greek*. Herodotus (ii. 52) learned concerning their religion *in Dodona*, which confirms the Homeric invocation made by Achilles, Ζεῦ Δωδωναῖε Πελασγικέ! of which Πελαργικέ seems to be only a fanciful variation. Before Hellenism became dominant in Greece, and Apollo's temple at Delphi (or Pytho) the leading oracle, notoriously the temple of Dodona was the principal sacred place, and a Pelasgian chief deity was there worshipped, though Herodotus did not know any Pelasgian name for him. *Primâ facie*, the language of Dodona was the language of the Pelasgi. Therefore the modern Albanian (Arnaut or Skipetari) seems to me our best representative of the ancient Pelasgian tongue.—Thucydides testifies that the language of the Chaonians was barbarous to Hellenes, and we have no reason to doubt that Chaonia, Molossia, and indeed all Epirus, spoke the language of Dodona. This is approximately the area of the Skipetari.

My revered friend, the late Dr. James Cowles Prichard (whose opinion concerning the Pelasgian race I never was able to accept), volunteered to me the remark, that the Pelasgian Colonies of Italy seem always to have come across the Adriatic from Epirus.

That the Pelasgians of Attica were separated from the Athenians by a great chasm is manifest in the tale by Herodotus. They had an art of [polygonal] building, in which the Athenians had no experience. To erect walls which no battering-ram could beat down was of great avail; so the Athenians engaged a tribe of Pelasgians to fortify their citadel, and paid them in a gift of land under Mount Hymettus, celebrated for its honey. This land, bleak and barren, they cultivated into high fertility; but the Athenians accused them of systematically waylaying and affronting their maidens. In a new generation severe frays arose, and a battle of races; in which

the Pelasgians were overpowered, but were allowed to emigrate in mass to Lemnos and elsewhere.—Surely this tale denotes of itself that Pelasgians and Athenians could ill coalesce into a single community. The statement of Herodotus that the mass of the Athenians were primitively themselves Pelasgians, must be a mere theory and quite erroneous; even if certain Pelasgians (viz. the Kranaoi), older inhabitants, absorbed in Ionian invaders far more numerous, became Atticized.

Did possibly the Greek Tragedians partake in Herodotus's error?

Æschylus in this play of the *Supplikes* represents Pelasgus as king of all Greece; not of the Apian Peninsula only, but of the land of the rivers Algus (?) and Strymon [*i.e.* of all Macedonia?] the Perrhaebians and the mountains of Dodona,—that is, both sides of that mighty Pindus. This is only in the spirit of a modern poet who may put forth King Arthur as lord of all England and Wales. To quote such poetry as testimony of fact, is strange philosophy. Just as Homer represents Greeks and Trojans as understanding each the language of the other (a convenient poetical convention), so does Æschylus make King Pelasgus account himself a Hellene, and identifies the "Danaan" immigrants with Libyans. He also assigns to the people of Pelasgus popular institutions closely modelled on those of Greek democracy. This of course is quite unhistorical.

Sophocles in a fragment alludes to the Tyrsene-Pelasgians (Dionysius, i. 25). We have to interpret this double name as we best may. Thucydides, iv. 109, adds no light. It certainly cannot conduce to the conclusion that the Pelasgi were only *old Greeks*. Sophocles seems to have invented the idea that Inachus reigned both in Argos and over Southern Italy.

Euripides has a new invention. The walls of Mycenae,

which we (seemingly with good reason) may ascribe to Pelasgian artificers, he supposes to be the work of primitive one-eyed giants. Thus Mycenae becomes the *Cyclopi*an city. Nevertheless Argos in Peloponnesus is with him as with Æschylus emphatically Pelasgian Argos, as Phœn. 264, Orest. 1601, etc. But this notion of the Tragedians (perhaps suggested by the architecture) is in direct opposition to Homer, with whom Peloponnesian Argos is *Achaïan* Argos in *contradistinction* to "Ἀργὸς τὸ Πελασγικὸν in Thessaly. The Pelasgians of Homer (Iliad ii. and x.) are allies of Priam, hostile to Greece. Of course we are at liberty to believe that Cheiron the wise, and his people called Centaurs, were among those Pelasgians whom the Greeks gradually overpowered. But Homer gives no ground whatever for refusing to admit that the Pelasgians spoke a language wholly barbaric to Greece.

The ancient Greek commentators looked on Homer as Holy Writ; hence, when they found in Il. ii. 750 Peraebians living, some at Dodona, others beside a stream Titaresius which runs into the Peneius, and that both classes of Peraebians joined Agamemnon's army, they dutifully inferred that, since the poet's age, the temple of Dodona had shifted to the wrong side of Pindus! Our learned Thirlwall is not staggered by this hypothesis, though the Homeric passage is obviously mythical. "Titaresius, a stream of Thessaly, flows out of Styx, *a river of Tartarus*"—and of Arcadia! How little the poet of the Odyssey knew of the mountains of *Peloponnesus*, all commentators remark. In neither poem is the great chain of *Pindus* alluded to. The poet of the Iliad, though well acquainted with the coast of Greece, may easily have fancied that Dodona was in the basin of the Peneius, if he had never heard of Pindus.

COMMENTS ON THE TEXT.

v. 7. *γνωσθεῖσαι* makes a bad Paroemiac. No one can feel confidence in a substitute, while the rest is uncertain. The old text οὐτιν' ἐφ' αἵματι δημηλασία pleases no one; yet the current correction οὐτινα δημηλασίαν is to me quite unnatural. *Δημηλάσιος* is a possible *Epic* epithet, such as in this metre an *Attic* poet might use, and its feminine may here be joined to ψήφῳ. Instead of changing it, I propose οὐδαμ' (for Ionic οὐδαμᾶ) *nonise* in place of οὐτιν'. We have then sound metre and good sense in

οὐδαμ' ἐφ' αἵματι δημηλασία
ψήφῳ πόλεως ἐξωσθεῖσαι,—

v. 8 Vulg. αὐτογέννητον φυξάνορα is altered to αὐτογενῆ φυξανορία with very fair sense, if αὐτογενῆς can mean incestuous. But how strange the termination -τον here! The emphasis of contrast makes me expect, "not driven out, but by our voluntary act"; therefore I incline to see αὐτᾶργρέτῳ in αὐτογέννητον.

ἀλλ' αὐταργρέτῳ φυξανορία

excellent *per se*, will yet require ἀσεβῇ γ' for ἀσεβῇ τ'; but the γε would mean "*quippe* impium."

v. 28. δέξαιτ' can only mean δέξαιτο Ζεὺς, slighting the other gods: and especially with plural πέμψατε, δέξαισθε seems indispensable.

v. 38. σφετεριζόμενον referred to the distant ἐσμὸν would imply a careless composer. Not such is our poet. I claim -αμένους, and by similar logic ἐπικεκλομένα in v. 40. There is neither motive nor excuse for bad syntax.

vv. 41-47 are not only void of syntax, but are heaped in

confusion, as if Ἴνιν and ἔφαψιν were in apposition. After Ζηνὸς we must begin a virtual parenthesis until ἐγέννασεν, within which some word for *when* is wanted, and επεκραίνεται must govern ἔφαψιν.

In Pindar ἐπωνύμιος is an adjective. Here we need (for ἐπωνυμία δ') ἐπωνυμίαν agreeing with ἔφάψιν. We get the particle *when* most easily by writing ἐπέκραυν' ὅτε for ἐπεκράινετο. This inversion of the conjunction, being rare, may have generated the corruption. But recurring to

Ἴνιν τ' ἀνθονόμου †τᾶς προγόνου βοῶς,

we all see τᾶς προγόνου to be wrong. Not the less do I think ἀνθονόμου to be right; nor has Porson's ἀνθονομούσας plausibility. Throwing the τασπρογόνου into a heap, I inquire what unusual epithet may have misled a copyist. I guess at ψανσίγονον "begotten by ψαῦσις," an epithet possible to this fable only. In v. 309 ῥυσίων I believe ought to be ψανσέων, caresses of the hand. The relation of this Epaphus to the Egyptian Apis is curious and obscure.

v. 48. ὄντε cannot be rejected, though τόνδε better picks up the dropt thread.

v. 52. Hermann's splendid divination of γονέων ἐπιδείξω... γαιονόμοισιν out of the old text τά τε νῦν ἐπιδείξω... τά τ' ἀνόμοι' οἶδ' — ought to encourage boldness when confronted with nonsense.

But τεκμήρι' ᾧ for τεκμήρια is a further improvement: also γενετᾶν rather than γονέων is suggested by τά τε νυν.

v. 61. †χωρῶν ποταμῶν τ' εἰργομένα. Here χωρῶν is the only word which we have a right to pronounce corrupt. Hermann's ingenuity is misplaced, when he corrects to χλωρῶν πετάλων ἐγρομένα. I do but propose χόρτων, *feeding places*.

v. 70. Old text. δειμαίνουσα φίλους. Somewhat obscure. I have thought of λιταίνουσα. (In the antistrophe ἔστιν for ἔστι δὲ improves the metre.) Δειμαίνω, *to fear*, takes the accusative in Herodotus. Here perhaps φίλους means *her cousins*; so called though hostile. Else the idea is, “dreading whether *any friend here exists* to care for fugitives.”

v. 74. Vulg. ἡ καὶ. Perhaps all now acquiesce in ἡβᾶ, meaning the band of youths: then the ellipsis in τέλεον ἔχειν “have *its purpose* perfected” is a sort of modest reticence.

v. 78 Vulg. Ἀρης, φύγασιν. Perhaps ἀρησφύγασιν was intended by the poet for a single word, not unlike κρησφύγετον. Else we seem to need ἀρεισφύγασιν. But what of ἀρησφύγετον in concord with ῥῦμα? This I prefer.

v. 80 Vulg. εἰ θεΐη Διὸς εὖ παναληθῶς! The change of Διὸς to θεὸς is truly weak. Dindorf began sound correction by ἰθείη, Ionic for Attic εὐθεία, *straight line*; but there he left us. I make no doubt that vv. 80, 81 were meant for a single sentence: therefore I correct to ἰθείη Διὸς ἐν παναληθεῖ—that is: “In the straight line of Jove, though perfectly drawn, the heart’s desire of Jove is not easy to trace:” an utterance to this day most true and most painful.

v. 82. Ζεὺς may be understood with φλεγέθει; ἕμερος ill suits. Indeed I cannot shake off the fancy, that πάντα ought to be βροντά.

v. 93. After ἐξοπλίζει I wish a full stop. Then, to get an accusative after ἐξέπραξεν, we may alter the old corrupt τὰν ἄποινον into πάντα νόον, which suits both metre and sense. I take for granted that the excellent correction μνήμον for ἤμενον is accepted, also perhaps Dindorf’s ἀφ’ for ἐφ’.

v. 101. καὶ διάνοιαν μαίνολιν gives me three little objections: καὶ is better absent; the central spondee is not in

the strophe, and slightly moves suspicion; the sentiment in *μαίνολιν* (a new word?) is too violent. I have long had a fancy that the poet wrote

παιδὸς ἄνοιαν αἰόλην.

v. 111 Vulg. *πελομένων καλῶς | ἐπιδρόμωσ' ὅθι θάνατος ἀπῆ*. Might *θανατοσαπῆ* mean "rotten in death"? Rather, changing Π to Γ, *θανατοσαγῆ*, "laden with death." Evidently *ἐναγέα* must be the predicate, and the argument is, our marriage would involve the gods in guilt. A copula verb is demanded in *πελομένων*, which I change to *πέλοι ἄν οὐ*, and attain

*θεοῖς δ' ἐναγέα τέλεα πέλοι ἄν οὐ καλῶς,
ἐπίδρομα, νόθα, θανάτοσαγῆ.*

The triplet epithet in the last line imitates those in the strophe. I render *ἐπίδρομα* *invasive*.

v. 127. *δορὸς*, if sound, must be coupled with *ἀχείματον*, meaning, "free from the fury of the spear:" for *δόμος δορὸς* cannot mean *a wooden house*. But in neither connexion is *δορὸς* here natural. I think it ought to be *δοραῖς*, *hides*; for the *παραρρύματα* (*παραρρύσεις*, 695) were leathern curtains. *ἄλα στέγων δοραῖς* keeping out the spray by hides.

v. 130, 132. The metre is strange. If for *ὁ παντόπτας* we had simply *πανόπτας*, all would be clear. On the antistrophe see further. In 132 I incline to think the insertion of *τὸ* may attain something metrical, *σπέρμα τὸ σεμνᾶς μέγα ματρὸς*, but I write with diffidence.

v. 137. *ἀσφαλὲς* is unsatisfactory; not perhaps *certainly* wrong; yet Hermann's *Ἄρτεμις* commends itself, as soon as it is named. I am glad to see it accepted by Dindorf. *Ἐχουσα* violates *συνάφεια*. Is it quite the right verb? *νέμουσα* or *ναίουσα* pleases me better.

v. 138. We have here a passage notoriously corrupt. παντὶ δὲ σθένουσι διωγμοῖσι δ' | ἀσφαλίας ἀδμήτας ἀδμήτα | ῥύσιος γενέσθω. The strophe 129-131 is nearly sound. To reconcile the first lines, we must shorten διωγμὸς into a more Epic form and write παντὶ (rather πάντα?) δὲ σθένουσ', ἰωγμοῖς. No apology for this first step is needed.—The second δὲ being impossible, we must study δασφαλίας as the chaos to be organized. We need a Cretic foot, and (apparently) an epithet of ἰωγμοῖς. Several possibilities with δυς for δασ may be thought of, but I prefer δαστόλοις a new word for “strongly equipped.” Metre next requires ἀδμήτος for ἀδμήτας. My ear also desires ἀδμήτος ἀδμής, answering to πατήρ πανόπτας. But if the poet so wrote, the double change may seem unlikely. On the whole we may try :

πάντα δὲ σθένουσ', ἰωγμοῖς
 δαστόλοις ἀδμήτος ἀδμής (?)
 ῥύσιος γενέσθω.

πάντα σθένουσα, *all-availing*, said of Artemis ; is not so high as παγκρατῆς, *all-ruling* ; epithet of Jupiter. That a copyist should stumble at δαστολοις and introduce a commoner form for ἰωγμοῖς is not wonderful.

v. 145. The μελανθῆς γένος does seem to mean the Chorus ; therefore Wellauer is right in altering ἦ διόκτυπον to ἠλιόκτυπον. But in changing τοῦγγαιον (neuter, agreeing with γένος) into τὸν γαῖον agreeing with Ζῆνα (into which Scholefield and Dindorf follow him) he assumes that γαῖος can mean *infernal*. To me it seems certain that the Chorus mean *themselves* ; perhaps claiming to be Argives by descent, viz. τούγγαιον, (originally) natives of this soil.

v. 194. τὸ μὴ μάταιον δ' ἐκ μετώπων σωφρόνων
ἵτω ἑπρόσωπον ὁμματος παρ' ἡσύχου.

If fastidiousness might be indulged, I would fain have begged the poet to write *μετώπου σώφρονος* and so avoid the rhyme. Porson's fastidiousness was of another kind, when he wrote *μετωποσωφρόνων προσώπων*, "*celeberrima correctio*," according to Scholefield. To me, the *μέτωπον* followed by *πρόσωπον* is a blot impossible to our poet. It must proceed from a copyist. I suggest *πρόσαινον* for *πρόσωπον*. Over the verb *σαίνω* the copyists blundered in Agam. 101 and in Choeph. 411, 412.

vv. 278, 9. *Κύπριος εἰκὼς* If in place of *εἰκὼς* we found either simply *τοῖος*, or *ταῖσδ' εἰκὼς*, all would be clear: but *εἰκὼς* without a dative is incomplete. To obtain one, we might try *Κυπρίοις* or *Κυπρίαις*: yet neither quite suits the order of the words. I rather believe in *Κυπρίας χαρακτηριστὴρ εἰκοῦς*, *genitive* for *εἰκόνος*, as in Helen 76, i.e. "the stamp of Cyprian likeness." *Ἐν γυναικείοις τύποις* must mean "in *your* feminine features." Their colour was Libyan, their features Cyprian.

vv. 281, 2. Ἴνδὰς δ' ἀκούω νομάδας ἵπποβάμοσιν
εἶναι καμήλοις ἀστραβιζούσαις,

There is nothing here to govern the dative *καμήλοις*. Manifestly *νομάδας* is to be coupled with *Ἴνδὰς*, into one thought. —In Phoen. 212 *ἵππεύειν* governs dative *πνοαῖς*. I cannot doubt that here we ought to read *ἵπποβάμονας | εἶναι*, an equivalent to *ἵππεύειν*, only grander.

No reason appears for Stanley's *ἀστραβιζούσας*, which Dindorf follows, unless it can be shown that *ἀστραβίζω* means, not *clitellas porto* but *clitellis vehor*. No second instance of the verb is quoted. This throws some uncertainty on what follows,

of which the syntax is very harsh. Yet I dare not advance objection.

v. 289. ἦν, "*she was*," seems to be the right text.

The talk that follows, about Ζῆνα μιχθῆναι βροτῶ and the βούθορος ταῦρος, is so grossly material and flatly opposed to vv. 44, 571, 1050 and even to 307 close following, as to be quite unaccountable.

v. 292. The various and ingenious proposals are distracting. As far as I see, nearest to the old text would be :

κοὺ κρυπτά γ' Ἦρας ταῦτα δὴ παλλάγματ' ἦν.

The story that Io was temple-keeper to Juno in Argos is also new, and inconsistent with that told by Io in Prom. Vinc.

v. 309. Ἐπαφος, ἀληθῶς ῥυσίων ἐπώνυμος. That ῥυσίων can be patiently endured here, surprises me. Πνευσέων for ἐπιπνοιῶν will not pass. I think it ought to be ψαυσέων. After it, a line is lost, such as :

[τίς οὖν ἐς Ἐπαφον κλεινὸν ἀναφέρει γένος;]

v. 311 Vulg. μέγιστον γῆς is defective: we may add μέρος or πέδον. I prefer :

Λιβύη, μέγιστον γῆς [πέδον] καρπουμένη.

Porson's μεγίστης ὄνομα γῆς is strange.

v. 318. Neither ἀνστήσας of Scholef. nor ἀντήσας of Dindorf seems right. We need ἀνστήσης.

v. 331. τίς δ' ἂν φίλους is very obscure. I should rather expect τίς δ' ἂν πόσεις ἔλοιτο τοὺς γε συγγενεῖς; Can we get the same general sense, "What woman likes to marry her kinsman?" out of the line as it stands? If we interpret φίλους as ἐραστὰς and couple it with τοὺς κεκτημένους (meaning rich)

and give to ὄννοιτο the full sense "buy a husband," you lose the idea of kinsman." I see no milder remedy than τούς γε γνησίους, equivalent to ἐγγενεῖς. Compare Med. 235.

v. 345. I suppose all but Scholefield now receive Hermann's λυκοδίωκτον for λευκόστικτον, also ἡλιβάτοις, ἔν'.

v. 349. κατάσκιον νέον τε is absurd. Bamberg's νεύοντα not only requires κατασκίους, but obtrudes on the poet the violent figure, "the statues nod with boughs." A second epithet joined to κατάσκιον by τε is weak. An accusative in -εντα or -οντα joined directly to ὄμιλον seems much better. There are not many such. Γανάοντα, γανῶντα, blithe, cheerful, would please me. "I see this glad (cheerful, bright) company of gods made sombre by suppliant boughs."

[γα]νῶνθ' ὄμιλον τόνδε.—

ξενόεντα is another such adjective.

v. 353. ἄνατον here means *guiltless*, but in 350 *harmless*. It may also mean *unharméd*, therefore is convenient to play on.

v. 354. λήμματα in Dindorf's 3rd edition is made λήματα, perhaps by misprint. Aided by the scholiast's οὐ πτωχεύσεις, I do not find restoration of the hiatus desperate, though Scholefield does. The following satisfies antistrophic claims.

ποτιτρόπαιον αἰδόμενος, οὐ[βίου

σύ σπανίσεις, ὅθεν

τίννυται] ἱεροδόκα θεῶν

λήμματ' ἀπ' ἀνδρὸς ἀγνοῦ.

v. 380. δυσπαράθελκτος in Paley and Dindorf is surely better than -τοῖς.

v. 393 Vulg. καὶ μήποτε, clearly wrong. I have thought κοῦ μήποτε the simplest change. But I now find in Dindorf, μὴ καὶ ποτε, also good. *Parum refert*. But μὴ τοῖον cannot

be right. The sense wanted is *μή τερπνόν*. Since *τέον* and *ταῖον* sound alike with the moderns, perhaps the original was *μεμπτέον*.

v. 425. *ἀμψύκων* cannot be an Anapaest; captive women were dragged *ἰππηδόν* by the *hair*. *Ἀμψύκων* must be changed to *πλόκων*. *Πολυμίτων* shows that ladies' hair was already braided with delicate threads, as now universally in the East with silk.

v. 429. *μένει Ἄρει ἔκτινεν*. Better Seidler, *δορὶ τίνειν*. [So in 3rd edition Dindorf.]

v. 437-9. I prefer the order of the old editions to Scholefield's, but find the error in *καὶ μέγ' ἐμπλήσας*, for which I would write *καὶ μάλ' ἐμπλήσαι* or *ἐμπλήσais*. I see no reason for changing *ἄτης γε μείζω*, "greater than the damage."

*καὶ χρήμασιν μὲν, ἐκ δόμων πορθουμένων
ἄτης γε μείζω, καὶ μάλ' ἐμπλήσαι γόμον,
γένοιτ' ἂν ἄλλα,—*

v. 440. The line *ἀλγεινὰ, θυμοῦ κάρτα κινητήρια*, which Dindorf wishes to omit, seems to me simply out of place; and this further adds to the probability that a *whole line* is here lost. I wish something like the following:

*καὶ γλῶσσα τοξεύσασα μὴ τὰ καίρια,
ἀλγεινὰ, θυμοῦ κάρτα κινητήρια,
[παλιρρόθειν δύναιτ' ἄν· ὧδ' ὑπερβίου]
γένοιτο μύθου μῦθος ἂν θελκτήριος.*

v. 452. *τύχη γυναικῶν*, for, "the condition of women." Dindorf's *τάχ' ἂν* is not to me plausible. What of *ψυχῇ*?

v. 460 *Vulg.* *μακιστήρα*. Far better *μαστικτήρα*—Dindorf and Paley.

v. 473. If sound, is a very mean sentiment. If *ἐν βροτοῖς*

were ὅδε βροτοῖς, it would be a great improvement. But we cannot infer that the text is wrong.

v. 480. Excellently Hermann gives οἰκτίσας, ἰδὼν for *Vulg.* οἶκτος εἰσιδόν.

v. 485. εὖ ρέοντα quite unmeaning. Read ἐγκρέοντα for ἐμβασιλεύοντα, "reigning on the spot." This is with me far better than εὐρεθέντα.

v. 488. All (except Linwood) see that πολιτισσοῦχος is wrongly repeated. I conjecture either πολυλλίστους or πολυξείνους.

v. 510. ἀλλ' οὔτι δαρὸν . . . I think οὐ σε is better.

v. 513 *Vulg.* τοῖα. Dindorf has ποῖα, surely better.

v. 521. πιθοῦ τε καὶ γενέσθω! ridiculous. It is manifest to me that γενέσθω conceals an epithet of ἀνδρῶν. Κάθε-μίστων, κάγερώχων, κάκολαστων would all do: but καὶ πανεχθῶν comes nearer to the letters. In Eumen. 211, γενέσθαι is absurdly written for τίνεσθαι; in Eumen. 757 γένωμαι for γελῶμαι; in Sept. Theb. 286 τί γένωμαι for στεγάνωμα. See also γένου in 529 below, for γόνου. γένος for γάνος in Pers. 148. Perhaps also 773 below.

v. 525. Scholefield has perverse stops, Dindorf too few to disclose his syntax. Τὸ πρὸς γυναικῶν must refer to ἡμέτερον γένος. But for γενοῦ πολυμνήστωρ (which offends doubly) I would write γόνου πολύμνηστον, and removing the stop after αἶνον, join αἶνον γόνου. (Dindorf, as often, makes changes for mere metre's sake, despairing, it seems, of sense.)

v. 530. δι' ἃς τοι. Either read σοῖ or intrepert τοι, tibi.

vv. 538-540, the punctuation is doubtful. I think we must join γαῖαν διατέμνουσα and πόρον ὀρίζει; probably also διχῇ διατέμνουσα. But ὀρίζω is painfully vague. Qu. "she sets the channel as a terminus between the continents" (?)

v. 543. I think *Μυσῶν* ought to be *Μυσοῦ* or *Μυσόν*. Perhaps also, seeing how weak is the metre of the following line, we may venture on *Λύδιον ἐς γύαλον*. The poet here brings Io across the Hellespont; but in the Prometheus, across the Cimmerian Bosphorus.

v. 549. The land of Aphrodite here must be Syria, not Cyprus.

v. 550. *ἰκνεῖται δ' ἐῖσικνουμένου* refutes itself as a blunder of the copyist. Until I saw that Dindorf retains it, I thought that every one would accept Hermann's *ἐγκεχριμένη* as a just substitute.

v. 552. *ἄλσος* cannot mean the Nile; for the poet says, "the water of the Nile comes over it." It must be the whole lowland which the Nile fertilizes. *Τυφῶς* is here the wind from the desert which brings up sand. Scholefield supposes the poet to identify the water with the evil blast, calmly telling us, "*more Æschyleo* (!) *ὔδωρ τὸ Νείλου* vocatur *Τυφῶ μένος*." It is a received mythus, that the Nile is Osiris, and the desert wind the fiend Typhos. We need *ὔδωρ τε Νείλου*.

v. 558. Vulg. *†κεντροδαλήτοις† θείας Ἥρας* Ingenious as is Hermann's correction *-λήτισι θυιάς Ἥρας*, I find it hard to receive. First, the very sound of *θυιάς Ἥρας* startles one, next (what is of more weight) *μαινομένα πόνοις, ὀδύναις τε θυιάς* is a tautology which we ought not to obtrude. I would much rather suggest *κεντροδαλῆς ζαθείαισιν Ἥρας*.

v. 563. *Τὰν μὲν* refers to *ὄψιν*. The *τὰν* requires that *ὄψιν* shall be kept in mind. (This may be a reason for *δυσχερῇ* rather than *δυσχερές*, if not also for *στυγοῦντες* instead of *ἐσορῶντες*.) The stop *must* be after *πάλλοντο*, for the poet could not write *πάλλοντο θυμὸν ὄψιν*, with two

accusatives after a neuter verb. ὄψιν ἀήθη, and its explanation by βοτὸν μιζόμεβροτον, are entangled, as, in Virgil, densas umbrosa cacumina fagos.

v. 570-573. Here is a hiatus of some importance. The lost words must exactly respond to ἔνθεν πᾶσα βοᾷ χθών. Nominative to ἀποστάζει is certainly Io: therefore Io as certainly is nomin. to παύεται: inevitably then βία δὲ is corrupt. *What was the sense of the lost words?* They must have recorded Io's recovery of her human form. In other metre one might write, [ἡ δὲ δυσμορφίας] παύεται— Hence I get as a guess at the poet's words: [ἡ δ' αἰκίσματος αἰνοῦ | Διός τ'] ἀπημάντω σθένει.... Nearly as in Soph., ἀποστάζει implies gradual cessation; and is here an active, in Sophocles a neuter verb. Ἀπήμαντον σθένος, which metamorphoses Io, is in antithesis to sorcery. Just so ἀδόλοισι in Agam. 94.

v. 574. ἔρμα. That any critic can translate this "*ballast*," is a monstrosity. Notoriously ἔρματα means *jewels*. The relation of ἔρμα to ἔρνος suggests that of *germen* to *gemma*. I suppose ἔρματα *jewels*, with ὄρμος a *necklace*, will be referred by all to εἶρω, sero. If ἔρνος originally means *an imp, a graft*, it also would come from εἶρω, sero. I cannot doubt that the poet here meant much the same as ἔρνος. We confound graft and bud; and use *imp* (graft) for child. Ἔρμα as a support, a post, etc., seems to be syncopated from ἔρυμα, nay, ἔρεισμα? root ἐρείδω, *rest, press*. If ἔρνος Δῖον had here suited the metre, it might have been used. Homer's arrow, which was μελαινῶν ἔρμ' ὀδυνάων, is explained as *a prop*; I have thought it might mean a *graft*, i.e. an *implanting*, from εἶρω, *insero*.

v. 578 *Vulg.* τὸ δὴ, takes Ζηνὸς into the *subject* of the sentence. But we need Ζηνὸς in the predicate, which forces us to write τόδε. So Dindorf in 3rd edition.

v. 589 *Vulg.* ὑπ' ἀρχὰς cannot be reprov'd in metre; for if θεῶν in the strophe is interpreted as a monosyllable, each line is Antispastic. Under that theory one might improve ὑπ' ἀρχὰς into ὑπαρχος *under-ruler*. Yet one may believe ὑπαρχέλας for -λαος to be more Æschylean:—*Parum refert*.

v. 590. τὸ μείον † κρεισσόνων † κρατύνει † οὔτινος— The τὸ before μείον with κρεισσόνων is bad. But I convince myself that the poet wrote κρεισσόνως κρατοῦντος. The three lines 589-591 are a continuous sentence, improperly and abruptly divided in the Vulgate. Οὔτινος ought not to be repeated. No word is defective in the strophe.

vv. 626-8. Ἀρότοις ἐν ἄλλοις implies that ἄροτοι have already been mentioned. I therefore look for the word in *Vulg.* ἄχορον, which we can here gladly spare. The syntax is odious. If πυρίφατον κτίσαι is to be one idea, the words ought not to be so separated. (Dindorf would scold a pupil for such composition.) The logical order intended is Ἄρη κτίσαι πόλιν, but the hearer is deceived at first, and has to correct himself; which is bad style. I cannot help thinking that the poet wrote τρέσαι not κτίσαι, yet neither can I expect to impart my conviction. I object to πυρίφατον "*slain* by fire" as epithet of a πόλις. Better seems πυρίβατον or πυρίβοτον, or πυρίπατον. With τρέσαι, we have natural syntax, μήποτε τὴν πόλιν, πυρίβοτον (οὔσαν) τρέσαι μάχλον Ἄρη. Because of ἀρότοις ἐν ἄλλοις I condemn ἄχορον βοᾶν, and claim instead ἀρότων δύαν. Further, τὰν Πελασγίαν πόλιν, rather prosaic, and unsatisfactory in metre, I wish to change into τὰν Πελασγοῦ πόλιν. The antistrophe has πράκτορά τε σκοπὸν, clearly corrupt. For it I would write πράκτορ' αὐτόσκοπον. From all these changes I get μήποτε πυρίβοτον | τὰν Πελασγοῦ πόλιν | τὸν, ἀρότων δύαν, τρέσαι μάχλον Ἄρη, | τὸν

ἀρότοις.... The different gender of *δύαν* and Ἄρη would conduce to error as to τὸν, ἀρότων *δύαν*.

v. 636 *Vulg.* δυσπολέμητον, ὃν οὔτις.... Read *δυσπολεμῇ*, τὸν οὔτις.... *metri causâ*. Δυσπολεμῆς is justified by *δυσφιλῆς*, *δυσσαγρῆς*, *δυσσαλθῆς*. Further, *Vulg.* ἔχοι is a weak word, with bad *συνάφεια*. I think one may venture to change it to *ἔλοιτ'*, especially as in modern Greek writing λ, being depressed in the line, is very like χ.

v. 637. *μαίνοντα*. The poet is alleged to compare Jupiter to a bird which defiles the roof. Incredible! Scholefield insists, but without proof, that *μαίνω* means *μιάστωρ fio*: but if this could be, would the poet leave the possibility of this ugly imagination? *Μενοινῶντα* would here be excellent; for in Ajax 341, *τί ποτε μενοίνα* means, "What *evil* thing is he plotting?" and with the moderns, ω and ο sound alike.

v. 652. *γεραροῖς* in Agam. 701 means *old men*, perhaps *honourable old men*. But can *γεμόντων* be applied to them? I timidly try: "Let the sacred platforms be *laden* with ambassadors." Moreover, *πρεσβυτοδόκοι* then makes tautology. May it not rather seem that we here have a Homeric noun *γεράεσσι*, *gifts*? Or may *γεραροῖς* here be neuter, for *honoraria*?

v. 653. *φλεγόντων*. "Let the *θύμελαι* flame, in order that the city might (?) be well administered." (ὥς, Scholef.; τὼς Dind.) Dindorf's despair implies that he condemns *φλεγόντων*. I conjecture *κλεόντων*, "let (the ambassadors) *bruit* the report of the city being well administered." This is (no doubt) a change of nomin., but we *must* change it with *σεβόντων*.

v. 656 *Vulg.* τὸν ξένιον δ' ὑπέρτατον. Dindorf alters to *ὑπερτάτως*. It sounds strange, but means: "May they take special care to honour Jupiter in his character of the God of

Hospitality." *Zeus* and *Ἑρμῆς*, like the mediæval Virgin, were each virtually multiplied.

v. 672 *Vulg.* *βοτὰ τὼς*, evidently wrong, yet Scholefield and Dindorf leave it. Paley well gives us *βοτὰ γᾶς*.

v. 673 *Vulg.* *λάθοιεν*. Scholef. (tacite) *λάβοιεν*. Dindorf, *λαχοῖεν*. Both clearly improve the Vulgate.

v. 678 *Vulg.* *ἀτιμίας τιμὰς*, against metre and without sense. Butler's *ἀτρεμαῖα τιμὰς* is an improvement. Conington suggested *αἰσίμαισι τιμαῖς*. I prefer *αἰσίμοισι τιμὰς*, "May the *δῆμος* guard or uphold *honores* (the posts of power) for the virtuous."

v. 679. *τὸ πτόλιν* cannot be right; for *τὸ*, as relative, takes *δήμιον* as antecedent, and (by reason of *accus. πόλιν*) necessarily becomes nominative to *κρατύνει*, to which *ἀρχή*, the antithesis of *δήμιον*, is nominative. Therefore *τὸ* before *πτόλιν* is corrupt. Let us then try *καὶ πόλιν*. It instantly is clear that we need *κρατύνοι* in apposition to *φυλάσσοι*. The sentiment is: "May the magistrates strengthen the city by their wise *προβουλεύματα*."

v. 670 *Vulg.* *προμαθεὺς εὐκοινομήτης ἀρχά*. Paley wishes for *προμαθίας* in the sense of *προμηθείας* = *προβουλίας* = *προβούλων*. This is good, though there are also other ways of getting the same general result. I have a fancy for *ξυνόμητης*.

v. 719, 720. The rapid transition from *τέκνα* to *σέθεν* is unnatural. Is not *τέκνον* more probable?

v. 730 *Vulg.* *δουλόφρονες*. Scholef. argues: "Me judice, *δολιόφρονες* recipiendum erat vel propter sequens *δολιότηιδες*." I would change *recipiendum* into *rejiciendum*; for it gives us mere tautology, and besides has a syllable too much. Dindorf accepts Valcknaer's *οὐλόφρονες*.

v. 755. *στείχοντος ἡλίου*. Dindorf rightly here punctuates; but I think we need δ' after *φιλεῖ*.

v. 756 *Vulg.* γὰ βουνῖτι, ἔνδικον more easily yields βούνι, πάνδικον than Dindorf's βούνι ἔνδικον with colliding vowels.

v. 762 *Vulg.* ἀμπετήσαις δόσως. Haupt (?) happily gives: ἀμπετῆς, αἴστος ὥς. In the Antist. τῷδε χριμθῆναι χρῶί is due, I think, to Boissonade.

v. 764. "(My) heart no longer can do anything but run away," a strange utterance. Bothe suggested πέλοιτο κῆρ (κῆρ, fate), a great improvement; yet rather πέλοι τὸ κῆρ would have resulted. Another possibility is πέλοιτ' ἄρ[ης], from which the *ης* was accidentally lost. But ἄφυκτος cannot stand. Our poet writes ἄλυξις for *avoidance*. ἄλυκτος *avoidable*, would suit well here, whether ἄλυκτος . . . κῆρ or ἄλυκτος . . . ἄρης.

v. 765. Μελανόχρως is changed by Dindorf to κελαινόχρως. I would rather change to μελαγχρόας for Ionic μελαγχροῖης. I suppose, like μελαγχίτων, it is figurative: "clad in mourning."

v. 773. πρὸς ὃν νέφη δ' ὑδρηλὰ γίγνεται χιών. Porson (attaining the splendid sense, that the clouds become snow, or the snow clouds), transposes *ad libitum*. How much better is Conington's simple change of δ' ὑδρηλὰ to δι' ὑγρά! I used to prefer ἀδρὰ, *dense, plump*, for snow-clouds, imagining that ὑδαρὸς is wrong, because in Agam. we have ὑδαρῆς. But ὑδαρότης presumes ὑδαρὸς, which also Liddell and Scott acknowledge: therefore we have only to write δι' ὑδάρὰ for δ' ὑδρηλὰ. But πρὸς ὃν γίγνεται is indefensible; and if our poet had written πρὸς ῥῆ, it was very unlikely to be here changed to πρὸς ὃν. Therefore γίγνεται is the rotten word,

as often elsewhere. Here, a verb of motion being needful, *πήγνυται* offers itself.

v. 775. Can *ἀπρόσδεικτος* be right? We can *point at a star*; much more at a crag-top. *Ἀπρόσμικτος unsociable*, may be used for *inaccessible*.

vv. 786, 7. *τὴν ἄμφ' αὐτᾶς ἔτι πόρον | τέμνω γάμω καὶ λυτήρια*. Luckily the strophe is sound. To make the last line here conformable to it, I change *τέμνω* to *δεμνίων*, and *καὶ λυτήρια* to *καλύπτραν*, equivalent to *κάλυμμα*. (It is a case for severe treatment!) Out of *τας ἔτι πόρον* I hammer *τελεσφόρον*, "a complete and final shroud over the marriage-bed," which means Death, *μόρος*, before nuptials, v. 784. This is set before us as *μόρος τυχῶν τιναμφau*. In this last chaos I read *τᾶνδ' ὑφᾶν*, genitive governed by *τυχῶν*. The threat of hanging herself by the strips of her garments is not new, vv. 151, 451-7-9, 768. [In the last, Dindorf alters *βρόχου* to *λάχους* and *σαργάναις* to *ἀρτάναις*: but I suppose an Egyptian lady has as much right to use *bass*, as a Greek lady a *hempen rope*.] In the sentence as I present it, *καλύπτραν* is (what is called) an accusative in apposition to a sentence, as in Agam. *ἔτλη θυτῆρ γενέσθαι, —πολέμων ἄρωγάν*.

Collectively: *ἐλθέτω μόρος πρὸ κοίτας γαμηλίου, τυχῶν | τᾶνδ' ὑφᾶν, τελεσφόρον | δεμνίων γαμου καλύπτραν*.

vv. 788-803. The antistrophe is less corrupt than the strophe. The last 6 lines are perfect, and careful in Æschylean rhythm: but in the first two *γένος ἀρσενογενές* is impossible. Good in sense and better in metre is *δύσφορον, ἄρσεν, ἐγγενές*. The last epithet (*belonging to my own kin*) suggests incest, therefore does not sound tautological. *Γένος γὰρ Αἰγύπτιον ὕβριν* is doubtful as metre, and, what is far worse, *ὕβριν* for

ὕβριστην is unparalleled in the Tragedians (for *v.* 857 below is unsound), and here it must be *nomin. neuter*, for ὕβριστικόν! My faith breaks down. Εὐχαρίς has neuter εὐχαρι, not εὐχαριν. Ὑβριν needs either διὰ, or a *neuter participle* governing it, as in: "A race *spitting out* insolence." At once this suggests γένος γὰρ ἑκπυῶν ὕβριν with a good Choriamb. Αἰγύπτιον must have been the *interpretation*: and υπτ has rude likeness to πτυ.

We now turn with vantage to the strophe. The first two lines are palpably unlike the response. Between ὀμφάν and οὐρανίαν we need an Anapaest. No remedy seems here milder than the transposition of λιτανὰ. Then with θεοῖς (for θεοῖσι καὶ) we attain the requisite rhythm. But it proceeds: μέλη θεοῖς | τέλεα δέ μοί πως πελόμενά μοι | λύσιμα. To suppose that by dropping the former μοι we regain the poet's words is more easy than wise. There has been some confusion; else never would μοι have been foisted in. I throw together τελεαδεμοίως and see that we need ~ ~ ~ ~ which may have been τελεσιδόμοις or τελεσιγάμοις. The δ for γ makes the former the closer; and the δόμος ἡμιτελῆς of childless Proteus justifies it. The stop after λύσιμα is not certain, but may stand. Its termination seems to have been borrowed by μάχιμα. An Iamb is rather to be expected, and no frightened woman prays to her God: "Cast an eye *on things warlike*." One may suggest μάχας, but μάχλους is to me more likely, in this connection. Βίαία also is too vague; βίαία μὴ φιλεῖς ὀρώων is not Greek. Scholefield writes φίλοις, and φίλως would have been as good. But then, in words so simple, what copyist could blunder on to φιλεῖς? This made me believe that εἰς is from the poet himself, and that he wrote εἰσορώων. Thus was I led to study βιαιαμηφιλ εἰσορώων. Since μηφιλ

and *μηφήλ* are undistinguishable to the moderns, and a molossus is suggested by *διζήνται* of the antistrophe, I now see that the new verbal *φήλημα* from *φηλέω*, *I cheat*, would naturally be misunderstood, and would easily generate *μη φηλ* or *μη φιλ*, if the poet wrote *βαιοφήλημ'* for "an act of treacherous violence." On the whole then I propose :

STROPHE.

ἦζε δ' ὀμφὰν λιτανὰν
οὐρανίαν, μέλη θεοῖς
τελεσιδόμοις πελόμενά μοι
λύσιμα· μάχλους δ' ἔπιδε, Πάτερ,
βαιοφήλημ' εἰσορῶν
ὄμμασιν ἐνδικοῖς.

ANTISTROPHE.

γένος γὰρ ἔκπτυνον ὕβριν,
δύσφορον ἄρσεν ἐγγενὲς.

v. 820. †*ἀποκοπὰ κρατός*; that the herald should threaten *amputation* of the head, is hardly credible. The thing dreaded v. 425 (as in Sep. Theb. 317) was, to be dragged away by the hair of the head, *ἱππηδόν*, as a horse by the mane. So in 860: *ἐλκηθμὸς* (Il. vi.) might sometimes tear off the skin. I think here *ἀποκοπὰ* ought to be *ἀποδορά*. Such a *λύμη πρόγαμος* is alluded to in v. 854. The words *πολυαίμων φονίος* suggested *ἀποκοπὰ* to some copyist, to whom *ἀποδορά* was wholly strange. Herodotus iv. 64 uses *ἀποδείρω* of pulling off the scalp.

From *σοῦσθε* 815 to *ἐπ' ἄμιδα*, 821, the Herald speaks.

Concerning the desperate passage 826-832, and 837-844 (two speeches of the Herald), I will not argue, but write down some approximation, only noting that *τρόπον δραπετά* is

Conington's divination. (Αἶμον' and Ἑμον are the same with the moderns) :

- KHP.* 1. ἐμὸν ἐς ξύλον σ' ἀναδήσας
 2. τρόπον δραπέτα
 3. κελεύω βίᾳ μεθεσθαι
 4. διχοραγῶν φρενὸς ἀτᾶν.
 5. ἰῶ, ἰοῦ [κελεύω]
 6. λεῖφ' ἔδρανα (κί' ἐπὶ δόρνυ)
 7. ἀτίετ' ἄμ πόλιν εὐσεβῶν.

- KHP.* 1. ἀγίας ἔχει¹ βαθυχαίου
 2. βαθρείας χεροῖν,
 3. σὺ δ' ἐν νᾶϊ νᾶϊ βάσει
 4. τάχα θέλουσ' ἀθληγῆτι
 5. βίᾳ τε φροῦδα πολλᾶ.
 6. βᾶτε μὴ πρόκακα παθεῖν
 7. ὀλόμεναι παλάμαις ἐμαῖς.

vv. 845-877. Here the stanzas are in complex arrangement, which I mark as A B a; *Mesode*; C b c.

(A) is 845-849. Its response (a) is obvious, 853-857.

(C) is answered by (c); 865-8, and 874-7.

(B) is 850-2; and its response (b) is 869-873.

But we must collate (B) at the close with (b).

ἵυζε καὶ βόα
 πικρότερ' ἄχέων
 οἰζύος ὄνομ' ἔχων.

μαιμᾶ πέλας δίπους
 ὄφεις, ἔχιδνα δ' ὄς
 μέ τί ποτ' ἐνδακούσα.

To reconcile metres, ἀχέων must become ἀλγέων. Both sense and metre require ἔχοντα for ἔχων. Perhaps ἐχιδνά γ' is a slight improvement. The choral part of the *Mesode* seems

¹ ἔχει, thou holdest thyself.

to contain four dochmees; but since we cannot be sure what metre was intended, all correction is very uncertain. The Vulgate presents :

πάτερ, βροτεος ἀρο|σαται μ' ἄλαδ' ἄγει,
ἄραχνος ὡς βάδην· ὄναρ, ὄναρ μέλαν.

There is nothing to assure us that the poet did not intend the former of these lines to begin with a double Bacchic (~~~~); such as :

πάτερ, βρ̄ιθὺς Ἀρης | ἄγει μ' ἄλαδ' ἄγει.

Probably this gives his general meaning as closely as it will ever be attained. His actual words are irrecoverable. The conventional

πάτερ, βρέτεος ἄρος, ἄτα, μ' ἄλαδ' ἄγει

has two nominatives in *apposition*, yet *contrasted* in sense; making quite an enigma, besides the hardly intelligible ἄρος. I think it can be improved by

πάτερ, βρέτεος ἀπο|σύρας μ', ἄλαδ' ἄγει—

v. 849. To a modern copyist εἰν sounds *ιν*. We may identify *ευρειαισειν* with *ευ ρειαισιν*. Hence ἐν ῥοθίαισιν is an admissible correction. The χῶμα was ἀεὶ κυματιζόμενον.

v. 854. λύμαι πρό γὰς is scarcely defensible. For πρὸ γὰς we gladly get an Anapaest. For λύμασις ὑπρὸ γὰς ὑλασκοι I propose λύμαις, ἅς προγάμους σὺ λάσκεις. Βρναῖζω means to wanton, revel, gloat. Ὑβριν, separate as it is, cannot be *cognate* accusative governed by ὑβρίζοντα. If the poet had written ὕβρει, a change into ὕβριν was unlikely. I try εἶδιν, *solitary*.

Two forms of the sentence seem possible: (1) Your threats are *empty*, if Nile sweep you off. (2) Your threats are *truly*

gentlemanly! Oh that Nile may you sweep you off! The former is in argument weak; for a destruction of the foe by Nile cannot come quick enough to save the lady. The second sounds abrupt, but the abruptness will be lessened, if we can get in ἀλλὰ. I choose the latter.

Changing βρνάζεις ὅσ' ἐρώτας into βρνάζει σὸς ἔρωσ, ἀλλ', we have no difficulty left except in the corrupt περίχαμπα, for which I propose περίκομψα, *very delicately*. On the whole, we have:

λύμαις, ἄς προγάμους σὺ λάσκεις,
 περίκομψα βρνάζει σὸς ἔρωσ·
 ἀλλ' ὁ μέγας Νεῖλος ὑβρίζοντά σ' ἀποτρέψ-
 ειεν αἴστον, εὖνιν.

Ἀποστρέφειν is stronger, both for metre and for sense, I think. Εὖνιν wins on me. To a modern Greek it sounds *evnin*, and ὑβριν sounds *ivrin*.

937. εὐτυχεῖς of the Vulgate is good. "Cheery the lot, in fellowship to hold *Glad dwellings*"—dwellings of happy fortune.

v. 979 Vulg. καῶρα κωλύουσιν ὥς μένειν ἐρῶ. I separate into κωλυσουσ' ἀνωσ, and find ἄνθος in ανωσ. Also for ἄλωρα we may write Herodotus's ἄνωρα, which in Attic is ἄωρα. Finally for ἐρῶ I want ἐρᾶ. Fewer changes bring no result.

In ἄνωρα κωλύουσ' ἄνθος μένειν ἐρᾶ join ἐρᾶ κωλύουσα as φιλεῖ κωλύουσα, *she loves to hinder* the unripe to await their full bloom.

v. 983. μὴ πάθωμεν is obscure. Λαθώμεθ'—let us not *forget*, is possibly right.

v. 1034. Conington seems right in putting πολλᾶν for πολλῶν.

SEPTEM CONTRA THEBAS.

In my belief the first choral hymn is antistrophic, having only a Mesode of four lines; but to establish this from the old text is not easy. To save room, I begin by pointing out changes needed independently of this argument. The metre in all but the close is prevalently dochmiac: yet Dindorf's effort to turn it into continuous dochmee is gratuitous and deceptive. Five dochmees together are a long run, seven quite rare.

v. 86. ὥσιν χριμπτεται βοὰ ποτᾶται βρέμει δ'. I think ποτανὰ is truer.

v. 88. ἀλεύσατε. †βοᾶ ὑπὲρ τειχέων. This statement is premature. The enemy does not try to climb the walls until the second hymn. Dindorf alters τειχέων to ταφρῶν, to avoid this, it seems. The enemy is as yet at a distance. But βοᾶ for σὺν βοᾶ displeases, so does the ᾶ before ὕ, and a connective particle is wanted. I suggest εὐθὺ γὰρ for εβοα υπερ. This does not alter the double dochmee. "The enemy rushes *straight at the walls*."

v. 93. ἐγὼ is too emphatic; and better omitted.

v. 99. The reading ἔξιμεν seems preferable to ἔξομεν, rather indeed ἴμεν. Also μηδὲ νῦν for μὴ νῦν makes *better* dochmees, without substantial change: viz. πότ', εἰ μηδὲ νῦν, | ἀμφὶ λιτᾶν ἴμεν;

v. 101. γᾶν is absent in the Medicean text. The metre is here less certain. To change προδώσεις into προδοὺς conduces to dochmees, but does *not* please Dindorf.

v. 104. I deprecate inserting τὰν before πόλιν, ἄν, and prefer πόλιν, τάν

v. 105. θεοὶ πολιοῦχοι is a bad dochmee: I propose θεοὶ πολισσάοχοι, of the same (Cretic?) metre as ἰὼ παναλκείς θεοί.

χθονὸς, ἵτ' ἵτε πάντες. This is feeble, and πολιοῦχοι χθονὸς hardly good; ἵτ' ἵτε, followed by ἴδετε in next line, cannot well be changed to ἴδετε. I propose χθονὸς τ' ἔται παντελεῖς in harmony with ξυντέλεια and θεοὶ πολῖται, 239.

v. 111. πάτερ παντελὲς πάντως is scoffed at by Dindorf; yet few will accept from him πάτερ πᾶν τέλος ὅς νέμεις, to make needless dochmees.

v. 115. γενύων ἱππείων—or γενῶν ἱππίων—differ little; γενύος ἱππίας would avoid repetition of genitives plural.

v. 126. φεῦ φεῦ is justly rejected by Dindorf, like *heu, heu*, in a prayer; but the strangeness seems to cover some lost epithet of Ἄρης. I have dreamed of φέρασπι (σύ τ' Ἄρης φερασπι Κάδμου πόλιν), omitting ἐπωννυμον after Κάδμου as a comment.

v. 131. Dindorf changes ἄτε to ἄτ' εἰ (*who art*), making the sense a little clearer, and the metre a good antispastic line, such as in this hymn often recurs.

v. 132. This same metre is here attained by Seidler's change of ἀπύουσαι to αὐτοῦσαι, adopted by Dindorf, who is *not* seeking Antistrophics.

v. 135. στόνων αὐτᾶς is not a natural argument, and a dochmee is expected; I propose στόνων αἰτίοις—"the enemy guilty of our groans."

v. 149. καὶ Διόθεν... has no syntax. I proposed εἰ Διόθεν [μόλοι] with εἰ for εἴθε. I since find in *Dind.* καὶ Διόθεν [γενοῦ], but prefer a wish to the imperative γενοῦ. Also, *motion* is implied in Διόθεν.

v. 150. The old text is here transposed for the worse by Burney and Blomfield: nor do I like to separate ἐν μάχαισι from Ὀγκα, which B. and B. causelessly omit. For πρὸ πόλεως I think προπύργιος more poetical, and better dochmees, if Ὀγκα may be a trochee.

v. 156. *έτεροφώνω* is refuted by the metre; for all admit *this* to be antistrophic. I also complain that it is bad in sense. Thebans and Argives were of different tribes, *άλλοφύλοι*, but not *άλλόγλωσσοι*. I propose *έτεροφυλέτη*. *Φυλέτης* and *Συμφυλέτης* are approved Greek.

I now commence my proof that this hymn is Antistrophic. (1) All confess this concerning the *last* fourteen lines. (2) Burney, Blomfield, and even Scholefield, avow the same of fourteen or sixteen lines preceding. By merely changing *Ἄρτεμι φίλα, ε, ε, ε, ε*, after the word *χνοαὶ* to *Ἄρτεμι φιλάτατα*, which thus responds to *εἰ Διόθεν μόλοι*, the correspondence is made perfect. (3) The *first* fourteen lines are made antistrophic by merely writing *λαὸς* for *λεὼς* and making a few selections out of old readings. I here write out this opening, so important as an argument concerning the rest.

1. θρεῦμαι φοβερὰ μεγάλ' ἄχῃ.
2. μεθεῖται στρατός.
3. στρατόπεδον λιπὼν ῥεῖ πολὺς ὧδε λα-
4. ος πρόδρομος ἱππότας (Double Cretic).
5. αἰθερία κόνις με πείθει φανείω'
6. ἀναυδὸς, σαφῆς, ἔνυμος ἄγγελος,
7. τέλεδέμας †πεδιοπλοκτυπος.

1. ὥσιν βοὰ χρίπτεται (Blomf.)
2. ποτανὰ βρέμει δ'
3. ἀμαχέτου δίκαν ὕδατος ὀροτύπου.
4. θεοὶ θεαί τ', ὀρόμενον
5. κακὸν ἀλεύσατ'· εὐθὺ γὰρ τειχέων
6. ὁ λεύκασπις ὄρνυται λαὸς εὐ-
7. πρεπῆς ἐπὶ πόλιν διώκων.

Six lines answer to six; the seventh of the strophe is obviously corrupt, and (I now claim) it *ought* to be so amended as to correspond with -τρεπῆς ἐπὶ πόλιν διώκων. But the last will itself take the rhythm of σύ τ', ὦ Λατογένεια κούρα, by simply writing οὐπὶ for ἐπὶ, which is not worse in syntax. Then in place of ἐλεδεμὰς πεδιοπλοκτυπος I propose ἐπεμβὰς πεδίου πλακώδους, said of the cloud of dust. Observe, that θεοὶ in v. 4 of this Antist. may be taken as a monosyllable. Also in v. 1 of Antist. most old editions have χρίμπεται βοὰ, and if we insert ἔτι (which after χρίμπτ—εται may easily have been dropt) we obtain a dochmee more conformable to that of the strophe.

(4) I alledge that 113–116 has a response in 129–132. Blomfield has been offended by δέ τοι after διάδετοι; but this is the reading of the Medicean codex; and with αἶτ' εἶ and αὐτοῦσαι (both approved by Dindorf, who does *not* seek or see antistrophics here), the correspondence is complete. When we have four strophes and four antistrophes, this is a great *praejudicium* that the poet designed the same throughout.

(5) A system of only three lines is marked by Blomfield as antistrophic, in his sixth edition of 1847, but he does not truly attain harmony. I confess I need to change προδώσεις to προδοὺς, and to insert πατρίδα rather than γὰν. To avow as antistrophic such a pair, was in itself quite an augury of more.

ἀκούετ' ἢ οὐκ ἀκούετ' ἀσπίδων κτύπον; (C)

πέπλων καὶ στεφάνων πότ', εἰ μὴδὲ νῦν,

ἄμφι λιτὰν ἔμεν;

κτύπον δέδορκα· πάταγος οὐχ ἑνὸς δορός· (c)

τί ῥέξεις, προδοὺς, παλαίχθων Ἀρης,

[πατρίδα] τὰν τεάν;

Short as this is, each system consisting of *one Iambic Senarian* and *three dochmees*, the coincidence cannot be accidental, especially when the *symmetry of position* is discerned which will presently be noticed.

(6) To reconcile 91-96 with 103-107 is in the first line (but only in the first) difficult. In the second line I have already proposed omitting ἐγὼ as too emphatic. It is also better for accord, but not necessary, to write προσπέσω rather than ποτιπέσω; then we have

2. θεῶν ἢ θεᾶν; πότερα δῆτα προσ-
3. πέσω βρέτη δαιμόνων;
4. ἰὼ μάκαρες εὐεδροι.
2. πόλιν, τάν ποτ' εὐφιλήταν ἔθου;
3. θεοὶ πολισσάοχοι
4. χθονός τ' ἔται παντελείς.

The fifth and sixth lines are congruous dochmees. When five lines out of six agree, I infer that the first lines were also written by the poet as antistrophic; but the first of the antistrophe is not wholly trustworthy. It stands: ὦ χρυσοπήληξ δαῖμον, ἔπιδ' ἔπιδε, rather weak. I used to fancy ἐπισκόπει. But ἔπιδ' ἐπιμελῶς would more naturally degenerate into ἔπιδ' ἔπιδε. I now conjecture χρυσεοπέλεκυ δαῖμον, ἔπιδ' ἐπιμελῶς, and add a *theory*. Our poet, knowing in the Hymn to Mars (called Homeric) the god to be entitled χρυσεοπήληξ and χαλκοκορυστὰ, wished to be original; therefore called him χρυσεοπέλεκυ. But χρυσοπήληξ in the first line of that hymn was so familiar, that the copyist of this drama was carried away by it.

(7) Another triplet system 118-120 and 125-128 embarrasses us by φεῦ φεῦ, which needs correction. In the Medicean codex

ἐπώνυμον Κάδμου πόλιν follows. Blomfield transposes into Καδμου ἐπώνυμον, and wishes for a second transposition, φύλαξον πόλιν. In fact, the last would interfere with the antistrophics, for the two final lines are the Antispastic :

προσίστανται, πάλω λαχόντες.
φύλαξον, κηδέσαι τ' ἐναργῶς.

The second line in the antistrophe needs change, and can be changed into *unlikeness* as well as into *likeness*. If φέρασπι be accepted for φεῦ φεῦ, we still must omit ἐπώνυμον to obtain two good dochmees, as in the strophe: viz. σύ τ' Ἄρης φέρασπι, Κάδμου πόλιν. All that can be pressed is, that ἐπώνυμον is superfluous: therefore the reduction to agreement by merely dropping it cannot be called violent. The first line of the triplet is in each case a good double dochmee. Of course φέρασπι cannot be proved: call it a stop-gap: it gives at least a possible text.

(8) One more double system remains, 108-112 and 133-137. If we can reconcile these (and here is my chief difficulty), 121-125 remains as a Mesode, and we attain the following unexpected and complex symmetry of arrangement:

A a: B C c b: D E F: Mesode: f e d: G g: H h.

a capital letter meaning a strophe, and its small letter the response. Surely this cannot be mere accident. In the Choe-phori and some other plays, we find such systems. But I have to reconcile D with d. From κῦμα γὰρ περὶ πτολιν Ritschl and Dindorf drop γὰρ. This suffices me. The second and third line of each system agree, when αἰτίοις, as above proposed, is written for αὐτὰς. The 4th line *strangely disagrees*. The fifth line of the antistrophe seems *defective*. It is disagreeably abrupt: τόξον εἰς πυκάζου. An Antispastic line ends four

strophes here, and the Mesode: apparently the line under review *has lost a Bacchic foot* at the beginning. Apollo has been addressed; next Artemis. We might expect some allusion to her being sister of Apollo, or something to *connect* the two. As a guess (one can but guess), I write

[τὸ σὸν γοῦν] τόξον εἶ πυκάζου—

which virtually says, “If thy brother will not help us, yet at least do thou.”

One difficulty remains, and a great one. How are we to reconcile:

ἀλλ’ ὦ Ζεῦ πάτερ παντελὲς πάντως

with σύ τ’ ὦ Λατόγενεια κούρα?

The former line excites Dindorf’s scorn. If the freedom of transposition familiar to Porson and even to Blomfield is granted, I may write for the former line

ὦ Ζεῦ παντελὲς, ἀλλὰ πάντως—

Some will think this change not violent; since *πάτερ* easily creeps in, and the line, thus altered, is not offensive; but I have a special hypothesis. Namely, the poet, in the spirit of *vv.* 237, 239 (ὦ ξυντέλεια,—θεοὶ πολῖται), wrote

Πάτερ συντελὲς, ἀλλὰ πάντως—

This was so new, that a note [ὦ Ζεῦ] was written before *πάτερ*, in explanation. After this, a reader was puzzled by *συντελὲς*, and thought it must be a mistake for *παντελὲς*. Hence came ὦ Ζεῦ πάτερ παντελὲς, ἀλλὰ πάντως. Finally, ἀλλὰ resumed its prosaic position at the beginning of the line.

I am sorry that I could not treat this argument more concisely, without doing it injustice.

v. 190, 1—*αὔπνον . . . διὰ στόμα* have something wrong. Seidler wrote *ἀγρύπνων*, but a verb is better. Paley has *ἄϊον*, *I heard*; but Dindorf's *ἄπνεν*, *spake aloud*, with nomin. of the noisy articles, is more continuous syntax. Scholefield, extreme as is his caution, accepts *διαστόμια* of Schutz and Seidler, for *στόμια*, in its special application to horses. This satisfies me.

v. 208. *στράτευμα ἀπτόμενον* "the army kindled by hostile fire"—a strange phrase. I have always been incredulous of *†ἀστυδραμουμέναν πύλιν*, and now take courage to suggest:

αναδραμουμέναν πόλιν, κ' ἄστν πάν—

The word *στράτευμα* is imperfect in the MS. It well may be! The rhythm of *ἀπτόμενον πυρὶ δαΐφ* does not seem to me to respond well with *κρηναμενᾶν νεφελᾶν ὀρθοῖ*. I cannot condemn either metre, nor can I find a plausible Iamb for *ὀρθοῖ*. Is it possible that the common *δαῖος* has expelled some rarer epithet, such as *δαφλέκτω*?

v. 211 old text. *†γυνὴ σωτήρος*. Nothing better is suggested than Dindorf's *γονῆς*.

v. 275. *καρδίας* (old text) is a dissyllable (Suppl. 68). It ought not to be changed to *καρζας* by mere conjecture.

v. 280. *λεχέων*, Lachmann well changed to *λεχαίων*.

v. 284. *τί γένωμαι*; absurdly incoherent. For *ποτὶ πύργους τί γενώμαι*; I would print *ποτὶ πύργου στεγάνωμα*. It is somewhat extreme to represent the foe as aiming to mount the roofs. Some may therefore prefer *στεφάνωμα*.

v. 288. The antistrophics do not quite accord: but Hermann in antistrophe introduces *ἔλθετε*. Also the old reading *ῥυτῆρες* must be changed to *ῥύτορες*. I do not presume to decide between them. With *δὲ συγγενεῖς* for *διογενεῖς* we might keep *ῥυτῆρες*.

v. 303. for the silly καὶ τὰν Hermann wants ἄταν repeated. Dindorf writes νόσον. Better than either is κάκαν, cowardice.

v. 337. πυργῶτις is absurd, after the city is taken. The ὀρκάνα must be the net or rope described by Herodotus, to which Homer seems to allude with the epithet πάνταγρος. For ποτὶ πόλιν (old text) a verb is wanted: I suggest ποτὶ πίνυται (suiting metre), and for πυργῶτις, πανταγρεῦτις, as somewhat nearer to the letters than πάνταγρος. Owing to corruption in the antistrophe, either word might possibly suit the metre.

v. 350. "Fruit falling on the ground" suggests pure waste, not plunder by the victorious army. For the Molossus ἀλγύνει we need a Cretic. Ἀλφᾶνει for a moment is specious, but ὄλλυται suits the sense. For κυρήσας we need a ditrochee, if I am right in the strophe. Ὀλλυται κυρίοισιν, "is wasted to the owners," gives right sense, and the latter word is identical in sound to the moderns with κυρήσιν, therefore nearly approaches κυρήσας. Besides, we miss a long syllable after ὄμμα, and a verb seems better than Blomfield's τῶν. ῥεῖ "flows" will suit, but πικρὸν ὄρᾳ sounds to me Æschylean.

v. 353. θαλαμηπόλων means the *storekeepers*, as in the Odyssey, not *bridesmaids*.

v. 359-364 is corrupt. Hermann discerned that εὐνὰν is wrongly inserted, and Lobeck had explained νύκτερον τέλος as a modest phrase for εὐνὴ. But Hermann's correction does not otherwise satisfy. I propose τλήμοσιν γὰρ αἰχμαλώταις | ἀνδρὸς ἐκ τυχόντος, ὥς | δυσμενῶν ὑπερτέρων, | ἐλπίς ἐστι νύκτερον τέλος μολεῖν, | παγκλαύτων ἀλγέων ἐπὶ ῥοθον. Ἐλπίς means *expectation*, *apprehension*, τέλος a *rite*, τυχόντος a *chance comer*, ὥς as *happens* (*when*). The plural δυσμενῶν . . was changed to singular, with loss of συνάφεια,

from the idea that it ought to agree with *ἀνδρός*. I cannot endure *αἰχμάλωτον*, to agree with *τέλος*. Blomfield well refuses to interpret *ἐπὶ ῥόθον* from the *Iliad*. We may render it by an English noun, as "an after-billow of misery."

v. 406. *αἰσχροῶν γὰρ ἄργος, μὴ κακὸς δ' εἶναι φιλεῖ*. Ought it not to be *οὐ κακός* in this earlier Greek? But perhaps the poet wrote *μὴ* to force its junction with *εἶναι* and not with *φιλεῖ*.

v. 561. *κλυούσας* of Dindorf seems better than the old *κλύων* or the corrections *κλύουσ'*, *κλυούσα*, *κλύουσαν*.

vv. 573-5. The treatment of these three lines has not been happy. Blomfield (ed. of 1818) for *πρόσμορον ἀδελφεὸν* admits *προσμολὼν ὁμόσπορον* reluctantly and with misgiving. (Dindorf follows him.) Yet he tells us: "*ἀδελφεὸν omnes*." *Ἀδελφεὸν* is not elsewhere in the tragedians, *ὁμόσπορον* is common. What then can have induced copyists to reject a known word, and foist in a stranger one? It must be intelligible for a brother, since in *Electra* 134 *ἀδελφεὰ* is a sister. Indeed, Pindar *Ol. ii.* has the word. I therefore hold that *ἀδελφεὸν* in this line ought not to be touched. *Πρόσμορον* is good neither in sense nor in metre; but to a modern its sound is that of *προσμόρων*, with which we may identify it. *Προσμολὼν* is a very small change, I admit: yet it was unlikely to be altered. On this ground I prefer *προσθορῶν*, a compound not acknowledged in our dictionaries.

καὶ τὸν σὸν αὖθις προσθορῶν ἀδελφεὸν,

satisfies me.

v. 574. *ἐξυπτιάζων ὄνομα Πολυνείκουσ ἑβίαν*. Here Schutz changed *ὄνομα* to *ὄμμα*, and Blomfield follows him and interprets it *resupinans oculos*. But if that idea were here

more in place, the words are awkwardly interposed. Liddell and Scott quote ὄνομα here: "upturning the name" means "dissecting the name," perhaps because an animal to be dissected is thrown on the back. The erroneous word in this line, with me, is βίαν. The right structure apparently is ὄνομα Πολυνείκους πικρὸν or τάλαν, though hereby we get no clue to the origin of βίαν. Yet I cannot content myself without a clue.

To attain something plausible, the conjecture must be altered. The poet may have written :

ἐξυπτιάζων ὄνομα π[ικρὸν ὑπέρ]βιον,

and when the letters in brackets were illegible, a copyist supplied π[ολυν εικους] βίαν.

If βίαν be as certainly wrong as I hold it to be, this conjecture is not too violent for the occasion.

v. 575. δῖς τε, and twice. Blomfield seems to interpret it as δίχα, apart, in two parts: for which sense I know no proof. Ἐνδατεῖσθαι, either to revile or to celebrate! strange and confusing. Here we seem to need the energetic sense, "to curse, to abominate:" but that is impossible, while it also means, to celebrate. I can only suppose it here to imply *sarcastic admiration*; "and twice, at the last, signaling the name." The τε, which Blomfield omits, couples the two participles of vv. 574, 5; lines which may be called parenthetical. Is not the Latin *denotare* a fair rendering of ἐνδατεῖσθαι in the senses apparently opposite?

v. 577. ἡ θεῖον ἔργον.—Blomf. rightly for τοῖον. He argues that καὶ—τε for both—and is not good Greek. I do not see how it can be answered.

v. 608. τὴν μακρὰν πόλιν, the distant city, or the long city.

Who can believe that our poet so loves enigma as thus to denote Tartarus? Blomfield changes πόλιν to πάλιν, with questionable syntax, which entitles the journey to death, πομπήν τήν μακράν, when violent death might as well be called *the short cut*. If one must change, it is worth while so to change, as to attain satisfaction. I confess, I think Burgess had good reason to propose τήν νεκρῶν πόλιν, which Blomfield names without comment.

v. 634 ought (I think) to have σ' ὥς for τῶς (*mire* Dind. σῶς), where Blomf. has θ' ὥς σ'. To translate, we have only to join ἀτιμαστήρα ἀνδρηλάτην into a single thought, "te, ut qui injuriosè expulisti."

v. 690. I suppose Dindorf rightly changes τέλει' Ἀρὰ or τελεῖν Ἀρὰ to τάλαιν' Ἀρὰ.

v. 721. I would put a full stop after περιθύμους κατάρας. Then adding δ' after βλαψίφρονος, you need no transposition.

v. 731-3. αὐτοδαῖκτοι seems to me metrically bad, and παραβασίαν in the antistr. to represent two Iambs, not a Choriamb. The old αυτοικτανωσιναντοδαῖκτοι may better be resolved into αὐτοκτόνῳ σφαγῇ δαῖκτοι. Αὐτο being pronounced αφτο, σαφτο is not very remote from σφαγη. Also for καὶ χθονία κόνις (bad metre again) we may certainly write κάγχωρία κόνις: in Schol. πατρία γῇ.

v. 747. ἐκ φίλων, ἀβουλίας. Better Blomf. ἐκ φίλων ἀβουλίας.

v. 750. It is astonishing that Scholefield and Blomfield print μὴ πρὸς, knowing that in the Medicean it is ματρὸς. Blomfield's ἔστε for ὄστε seems to be a misprint. I should prefer ὅς γε, qui quidem. The syntax ἔτλα ρίζαν appears to be like

that of ἔτλα πόρους, pertulit, perpressus est. [I cannot understand Dindorf's ἔφλα.] After all, I am incredulous of ἔτλα, and wish for ἔτειλ' ἀπόνοια συνᾶγε.

v. 759. I certainly prefer ἀλκὰν (accus. after τείνει) to the *Vulg.* ἀλκὰ. So apparently does Blomf., but he wished rather for ἄλκαρ, and perhaps was right.

v. 763. Dindorf's παλαιφάτων ἀρᾶν is surely far better than nominatives.

v. 765. τὰ δ' ὁλοὰ τελλόμεν' οὐ παρέρχεται. The judgment of Hermann and others against τελλόμενα "arising," seems now to me far too severe: Hermann's own πελόμενα is marvellously feeble. Moreover if in the antistrophe for πόλεως we admit πολῖται, (which the metre suggests, and *per se* is better,) room is gained for a compound of τέλλομαι. If in the old text we found τὰ δ' ἄλγη ἐκτελλόμενα, probably no one would breathe suspicion. Here τὰ δ' ὁλοὰ is hardly diverse in sense, slightly inferior in rhythm, to τὰ δ' ἄλγη. In the antistrophe Heath's πουλύβοτος brings the metres to accord. It is an after-question, whether the poet wrote οὐλα as equivalent to ὁλοὰ, or whether the second ο of ὁλοὰ was pronounced as our *v*. τὰ δ' ὁλν' ἐκ has the rhythm of πολῖται, but τὰ δ' ὁλνὰ does *not* agree with πόλεως.

v. 775. ἀναρπάξανδρον. Strange that this should have been left. Nothing was more obviously necessary than Hermann's τὰν ἀρπάξανδρον.

The last strophe and antistrophe of this ode are variously corrupt. In v. 779 I incline to join ἐπ' ἄλγει γάμων. Presently τῶν κρεισσοτέκνων is evidently an impossible epithet. I was enamoured of παγχρηστοτάτων (most serviceable for everything) until I learned of the conjecture μισοτέκνων, which is capital. But I see no propriety in dropping ἀπὸ before ὁμμά-

των, nor can I believe that the poet represented Ædipus as *wandering from his eyes*. That this idea should pass current, amazes me. The very word ἀποπληξία suggests that he said ἀπ' ὀμμάτων ἐπλάχθη, from verb πλήσσω. So πλᾶγα and σιδαροπλᾶκτοι. But ἐπλήγη, not ἐπλήχθη, being familiar, led to error. I also think that in v. 782 ὅς should be inserted before πατροφόνῳ. It makes the connexion better, and will facilitate a right construction of the antistrophe, to which I turn.

v. 785. ἀραίᾱς is confuted by the metre (for we need a Cretic) and is tautological here. For ἀραίᾱς τροφᾱς I wish to write ἄγρίᾱς τροφούς, *fierce nurses*, approving of Blomfield's *nomin. ἐπίκοτος*. But καί σφε διαλαχεῖν does not content me in grammar. I want αἷ σφι διαλαχοῖεν. The additional syllable then responds to the ὅς which I desire before πατροφόνῳ in the strophe. Finally in v. 791 after τελέσῃ (an active verb without an accusative) I desire τοδε or ταδε. May we read ταδ' ἀγκίπους for καμψίπους? I prefer the sense of ἀγκίπους (crookfoot) to ἀργίπους or ἀρτίπους.

At full v. 777.

ἐπεὶ δ' ἀρτιφρων
ἐγένετο μέλεος, ἀθλίῳ
γάμων ἐπ' ἄλγαι δυσφορῶν,
μαινομένα κραδίᾳ
δίδυμα κάκ' ἐτέλεσεν.
[ὅς] πατροφόνῳ χερὶ τῶν
{ μισοτεκνων ἀπ' ὀμμάτων
{ ἐπλάχθη.

v. 785.

τέκνοις δ' ἄγρίᾱς
ἐφῆκεν ἐπίκοτος τροφούς
αἰαὶ πικρογλώσσους ἀρᾱς,
αἷ σφι σιδαρονόμῳ
διὰ χερὶ ποτε λαχοῖ-
εν κτήματα. νῦν δὲ τρέω,
{ μὴ τελέσῃ ταδ' ἀγκί-
{ πους¹ Ἐρινύς.

¹ I have no authority for ἀγκίπους, *lame*.

v. 829. Blomfield overlooks the fact that *καὶ πολυνεικεῖς* implies the loss of a clause before it, and transposes, "*jure, ut mihi quidem videtur.*" To me it seems that the poet must have written *οἱ δὴ τ' ὀρθῶς κατ' ἐπωνυμίαν* | [*κατ' ἔτεοκ-λεῖς*] *καὶ πολυνεικεῖς*. For he cannot have overlooked that the name of Eteocles had meaning as much as that of Polynices.

v. 856. For metre's sake I would retain for *ἄστολον* some equivalent; besides that it must probably have come from something. After *Ἀπόλλωνι* I wish *τὰν* changed to *γὰν*, but with Blomfield and Dindorf drop *ἀνάλιον*. This may give (adding *εἰς*):

τὰν ἄστροφον μελάγκροκον | *νεκύστολον θεωρίδ', εἰς*
τὰν ἀστιβῆ Ἀπολλωνι γὰν, | *πάνδοκον εἰς ἀφανῇ τε*
χέρσον.

vv. 886-904. Elmsley first reorganized these as antistrophics. Hermann, I believe, ejected *πλαγὰν* from one line and *ἐννέπω* from another, *words which follow well enough after 887.*

For *ὁμοσπλαγχνων τε* I would rather write *ὁμοσπόρων γε πλευρωμάτων* [*πλαγὰν ἐννέπω*]. These two words have as response *κτεανά τ' ἐπιγόνοις*, if not *κτήνη τ' ἐγγόνοις*.

v. 889. After *ἀναυδάτω μένει* add *τ'*. Further in strophe and antistrophe I wish

ἀραίω τ' ἐκ πάτρος δηλίφρονος πότμω. [for *διχοφροني*]
and

ἀμεμφεία φίλοις οὐδ' ἐπίχαρτ' ἄχη (?) for *ἐπίχαρις Ἄρης*.

v. 946. *διοσδότην ἀχέων* (Blomfield, Scholefield, Dindorf) ought to agree with *διατομαῖς οὐ φίλαις*, a double Cretic. I cannot believe *διοδότην* inadmissible. If the poet wrote it,

the copyists were likely to correct him. *Διοδότων ἀλγέων* makes the exact rhythm.

v. 947. Blomfield changes *σώματι* to *χώρατι*, strangely overlooking that *γᾶς* is to be joined with *πλούτος*, not with *σώματι*.

v. 1049. *ἤδη τὰ τοῦδ' οὐ †διατετίμηται θεοῖς*. Blomfield says, "Locus peritiorem manum expectat." Yet not much *peritia* seems needful: a very obvious correction is *οὐ δῆτ' ἀτίμητ' ἦν θεοῖς*.

AGAMEMNON.

v. 2. Probably *μῆχος* for *μῆκος* has now triumphed, in despite of Scholefield.

v. 7. Blomfield and Dindorf would omit this line. *Ἀστέρας* is justly treated as a prosaic interpretation of *δυναστὰς*, but I find it hard to believe that any annotator would add the rest of the line; and *ἀντολὰς τε τῶν* is still *more* improbable from an interpreter than from the poet. Hence I rather believe that *ἀστέρας* has pushed out a verb from the end, and that the poet wrote,

ὅταν φθίνωσιν, ἀντολὰς τε τῶνδ', ὀρώ.

Then *δυναστὰς* is coupled with *ὀρώ*.

vv. 10, 11 Vulg. ὧδε γὰρ κρατεῖν ἐλπίζω. Those who change to *κρατεῖ* . . . *ἐλπίζον* have to interpret the naked participle *ἐλπίζον* for an adjective, "hopeful," of which no example is given. In later Greek several participles thus degenerated; but to impute it in this word as early as our poet, without even a later authority, is not plausible; nor does there seem any adequate reason for change. For *ἐλπίζω* certainly can mean *οἶμαι*, as *ἐλπομαι* in Il. 7, 199, referring to the *past*. The emphasis here may be, "for I *fancy* that the queen herself (*not her husband*) sustains this regimen." See *ἐλπίς* in Sep. Th. 349 and Agam. 1409.

v. 14. *ἐμὴν* is unendurably emphatic, though Scholefield sees nothing wrong. But no copyist, finding *ἐμοὶ* (Bentley's correction), was at all likely to change it to *ἐμὴν*. Dindorf in third edition (Lipsiæ, 1857) marvellously prints *λύζω* for *ἐμὴν*. If we must seek for a word likely to be corrupted into *ἐμὴν*, nothing seems nearer than *ἤμην*, "I used to sit." (For *ἤμαι*,

ἦμην, though formed as *p.p.* and *pl.p.* from ἔζω, have the sense of present and prt. imperf.) The past tense, it may be said, is not here in place; but the structure is any way irregular. We may indeed write παρεστάτει for παραστατεῖ, but εἴτ' ἄν (as often as) is marked by Blomfield with an obelus. Surely the watchman ought *never* to sleep and dream. If, with Blomfield, we correct εἴτ' ἄν into ταύτην, no apodosis is wanted; then I see nothing better than to read ἔχων for ἔχω. [The *fear* (φοβος) must be fear of punishment if he indulge in a doze.]

ταύτην δὲ νυκτίπλαγκτον ἔνδροςόν τ' ἔχων
 εὐνήν, ὀνείροις οὐκ ἐπισκοπούμενην,
 ἦμην φόβος γὰρ ἀνθ' ὕπνου παρεστάτει,

This satisfies me. But ταύτην is not the *only* possible substitute for εἴτ' ἄν.

v. 49, 50. Εκπατίοις, *deviis, aviis*. But the anguish was *not* devious nor in out-of-the-way places: it was displayed over their nests. The word differs so little from ἐκπάγλοις, that Blomf. has excellent reason for believing ἐκπάγλοις to be genuine. Interpreters try to convince us that ἐκπατίοις implies the young birds to be stolen; but this would not be suggested even by ἐκπατίων. To call stolen birds *truants* or *astray*, and the theft a *migration*, is like the slang of thieves. No doubt the following lines presume us to know that there has been malversation. The poet who proceeds to emphasize the *guilt* of somebody's deed, could not fail to premise the *fact* unmistakeably. Hence I suspect that some such words as [κρύφ' ἀναρπαστῶν] have been lost after παίδων.

v. 55. ἦ τις Ἀπόλλων. This text seems to me impossible. As well might one say "some Jupiter" as "some Apollo." Each

deity was emphatically *unique*, and cannot be transformed into a *genus*.

v. 56. ἦ Πᾶν, ἦ Ζεύς. Worse and worse. Apollo, Pan, Jupiter; who ever heard of such a trio? How was Pan ὕπατος, morally or physically? Where else is Pan the avenger of birds, or a god who listens to the cry of the injured? I hold it certain that the names Apollo and Pan are both corrupt. My nearest conjecture is ἦ τις ἀπηνῶν (gen. pl.) ἦ πανακῆς Ζεὺς, "either some severe (god), or all-retrieving Jove."

v. 58. μετοίκων. We are asked by some to believe that the stolen birds were made "half-citizens of heaven": what next? According to others, the birds had *migrated*; and this ought to be ἀποίκων. That μετοίκων is corrupt, is to me clear as an axiom. For it I propose μεγοίτων, *calamitosorum*. But γόνων τῶνδε refers not to the young, but to the parent birds, whose κλαγγή was alluded to above. Μέγοιτος is not in our dictionaries: being rare, it was easily mistaken in transcribing; but μεγάλοιτος is acknowledged; and they differ only as μεγαυχῆς and μεγαλαύχης, μεγασθενῆς and μεγαλοσθένης, μεγάδωρος and μεγαλόδωρος.

v. 69, 70 *Vulg.* οὐθ' ὑποκλαίων οὐθ' ὑπολείβων | οὐτε δακρύων. Scholefield is not startled by κλαίων and δακρύων. Blomfield approves Casaubon's ὑποκαίων, so too Dindorf. What ὑπὸ means in these compounds is very obscure. I can only guess that *disparagement* is intended; as though one said, "Neither by a morsel of burnt victim nor by a few drops of wine." But besides, παραθέλξει needs τις. It may be understood, says Scholefield. Yet it is better expressed. For οὐτε δακρῦων, you have only to read οὐ τις Δακρῦων, and you find TEARS to be the mysterious ἄπυρα ἱερά, spiritual powers, which care nothing for sacrifice or libation.

v. 87. *πειθοῖ* or *πευθοῖ*, *θυοσκινεῖς* or *θυοσκεῖς*, come to the same thing, if *θυοσκινεῖς* of the old text be an admissible verb.

v. 101 *Vulg.* *φαίνουσα*. Whó but Scholefield would fight for this palpable error, after Butler and Blomfield had pleaded for *σαίνουσα*?

v. 103. *τὴν θυμοβόρον φρένα λύπης*. All confess this to be wrong. I conjecture *φρενολυμῇ* (or *φρενολύμην*), "soul-gnawing, spirit-marring."

v. 107 *Vulg.* *ἀλκὰν ξύμφυτος*. I think Blomfield rightly has *ξύμφυτον*, "persuasive song, a force congenial (to age)."

v. 110 *Vulg.* *ξύμφρονα τᾶγὰν*. Better Dindorf, *ξύμφρονε τᾶγω*, in dual.

v. 119. I cannot believe that any Greek would join *βλαβέντα*, *masc. singular* with a pregnant hare, in which of course the sex is prominent. I think the word *must* be neuter plural. Therefore the old reading *ἐρικούματα φέρματα* must be preferred, and *λαγίαν γένναν* must be interpreted of the same brood, *viz.* the brood of a hare, a numerous litter. [What an enigma, if the poet, while speaking of the brood in a pregnant hare, called the mother hare "the brood of a hare," as if on purpose to puzzle us!]

v. 121. *Δισσοὺς* *double, dubious*, certainly may here mean *different*. Whether Dindorf write for it *ἴσους* or *πιστοὺς*, he seems to change needlessly, and for the worse. But *πομπᾶς τ' ἀρχοὺς* of Karsten is an improvement.

v. 128. The poet here purposely imitates the obscurity of oracles. *Whose* towers are meant? Trojan or Greek, is left doubtful. *Πρόσθε* may mean *previously*, as logic and order suggest, or may be awkwardly joined to *πύργων*, if *κτήνη* mean herds of cattle. But, as *chattels* and *cattle* with us, so *κτήνη*

and κτεανὰ were certainly once the same, and in an oracle might be explained either way. There is an argument in "This expedition at length captures Troy, *but first* all the resources of the Greeks will be exhausted." Without πρόσθε (previously) the two clauses are in no relation. If you insist on κτήνη, cattle, you must twist πρόσθε back to πύργων. Perhaps the poet intended ambiguity. Our farmers' word *stock* includes *cattle* and *chattel*. [Blomfield interprets κτήνη here *possessions*, confessing that *cattle* is the usual sense. In Theb. 885 *metre* suggests κτήνη for κτέανα.] Brunck, on Soph. Antigone 782, tried to establish that κτήματα, *chattel*, there means κτήνη, "*cattle in love* (!)," but I am persuaded that Sophocles there wrote λήμασι, *proud and heroic souls*, contrasted to νεάνιδος.

v. 138. Here commences a sadly corrupted epode, with no antistrophics to check us in efforts to correct. The metre is prevalently dactylic, with, I think, a tendency to Penthemimeter. The first line τόσσον περ εὖφρων καλὰ is made by Dindorf into ὅσσων παρ' εὖφρόνων καλὰ [Διὸς Κόρα]. I resist as absurd the doctrine of the "Etymol. Magn." that *lions* are here made prominent. It is a question of *hares* primarily. In Ολτων of the old text we ought to see λαγῶν, not λεόντων, hence also μαλερῶν ought to be corrected into μαλακῶν. After this preamble, I exhibit my own attempt.

τόσσον περ εὖφρων [Ἄρτεμὶς ἐστὶ] καλὰ
δρόσοισι λεπτοῖσιν μαλακῶν τε λαγῶν. κ.τ.λ.

I give to the two lines the same well-known rhythm.

v. 142. Between τερπνὰ (at bottom of page in Medicean codex) and τούτων αἰτεῖ, *words are lost*. These words must have contained both *nomin.* and *accus.* to αἰτεῖ, that is, *the seer* and *the*

god: hence I fill up *τερπνὰ* [*δὲ δαίμονα θέσπιν ὁ μάντις*], which makes the sentence clear.

v. 143. The words of the *μάντις* follow: "*δεξιὰ μὲν* but at the end, for the absurd *στρούθων*, (which Scholefield is hardy enough to defend, saying that sparrows mean birds, and birds *include* eagles!) I wish to write *κρίνων* "interpreting." Dindorf writes *φαίνων* (after *φάσματα*!); but I think, *θεὸς φαίνει* (*Iliad* 2, 308, 318), *μάντις κρίνει*. The *στρούθου* must have been written in allusion to *Iliad* 2, 308.

v. 144. I see no propriety in abolishing the Ionism *καλέω*, nor in seeking with Dindorf for an Iambic Senarian, but with him I think a word lost at the end of the line, perhaps: *Ἰήϊον αὖ καλέω, Παιᾶν* [*Ἀπόλλω*] two Penthemimeters, followed by a third, *μήτινας ἀντιπνόους*. Or *ἀγκαλέω*.

v. 146. *τεύξῃ* will *seem* to have Apollo for nominative: *σπευδομένα* will correct the error, but not prevent it. The word *ἀπλοίας* is quite superfluous: in it I seek a title of Artemis in the *nomin.* and find *Ἀγρεια*, since Apollo is *Ἀγρεύς* and *Ἀγρεύτας*. The word *αὔρα* is habitually omitted after *τροπαία*, and *αὔρας* would be supplied here, with *ἔχενῆδας*: then we have

Ἀγρεια τεύξῃ, σπευδομένα θυσίαν

again with Penthemimeter.

v. 148. Dindorf well judges that the metre of *νείκεων τέκτονα σύμφυτον* will be improved by a spondee at the end in concord with *νείκεων*. It is hard to find any so good as [*αἰνῶν*] which he adds.

v. 164. *οὐδὲν λέξει* is confessedly wrong. *Οὐδὲν ἂν λέξαι* cannot be condemned, but *οὐδὲν εὔξεται πρὶν ὧν* even better brings out the thought "will not *boast* that previously he was anything (of importance)."

v. 176. I agree with Scholefield and Blomfield that βιαίως ἡμένων is offensive: but I would not alter βιαίως. In order to join ἦλθε with βιαίως, and σωφρονεῖν with ἄκοντας, I propose to change δαιμόνων δὲ to δαιμόνων γε, and make the whole one sentence.

v. 180. ἐμπαίοις. Blomfield seeing that the current sense of this word is here improper, interprets it anew from παίω. But this sense, if possible, ill agrees with συμπνέων. The sense wanted is something from ancient religion; "resigned to mysterious fortunes." What of ὀμφαίοις oracular?

v. 223. ἀόζοις, ministers, helpers. Qu. connected with Homeric ἀοσσέω? earlier root ἀέξω: ἄοζος thus reminds us of auxilium.

v. 234. I think ἐν γραφαῖς [ποικίλαις] is wanted for clearer sense. In antistrophe I would read (for ἐπεὶ γένοιτ' ἂν ἡλυσίς) πῇ γένοιτ' ἂν λύσις. Dindorf is here more ingenious than convincing.

In strophe

ἀπ' ὄμματος βέλει φιλοίκτω,
πρέπουσα θ' ὡς ἐν γραφαῖς [ποικίλαις] πρυσεννέπειν
has for response,

μαθεῖν ἐπιρρέπει τὸ μέλλον
δὲ προκλύειν, πῇ γένοιτ' ἂν λύσις, προχαιρέτω.

I see a greater propriety in inserting the epithet ποικίλαις which defines γραφαῖς than in striking out προκλύειν.

v. 278. ἰσχὺς πορευτοῦ λαμπάδος πρὸς ἡδονήν. Elmsley perceived that πρὸς ἡδονήν conceals a lost verb. He conjectured προσήνυτεν. The suggestion is valuable. One wonders it was not followed up. I propose rather προσήθρισεν, "wafted," a word far more apt to be unknown and corrupted. Ἰσχὺς manifestly ought to be an accusative. For it I desire

ὄσχα*s*, *twigs*, also rare. "The pinebrand wafted twigs of flame."

v. 293. πλέον καίουσα τῶν εἰρημένων is certainly prosaic, but Dindorf's substitute, προσαιθρίζουσα πόμπιμον φλόγα, rather amazes than instructs.

v. 299. The old μὴ χαρίζεσθαι was changed by Wellaeur to a novel verb *μηχαρίζεσθαι*, with Scholefield's applause. But Heath's μὴ χατίζεσθαι, adopted by Blomf. and Dindorf, is to me more convincing.

v. 299. From such phrases as φίλε τέκνον, where sex is a prominent real fact, it is a very unsound deduction that we may join φλογὸς πώγωνα with a feminine accus. φλέγουσαν. Such a generalization overthrows all law of sexual concord. The καὶ before Σαρωνικοῦ (well called *importunum* by Scholef.) suggests the loss of a whole line after πρόσω. Such line might be [αυγὴν κελεύουσ', ἀστραπαῖς εὐαγγέλοις] φλέγουσαν. Even so, φλέουσιν seems better.

v. 310. For ὡς λέγοις, Blomfield has ὡς λέγεις. But Dindorf has οὕς λέγεις, better still. With Scholefield I resist the change of διηνεκῶς to διανεκῶς.

v. 327. The old text ὡς δυσδαιμονες is bad, Dindorf's ὡς δὲ δαίμονες is odious; but ὡς δ' εὐδαίμονες, of Voss, Stanley, Musgrave, Blomfield, I find blameless and satisfactory.

v. 332. ἐμπίπτῃ. Better Dindorf ἐμπίπτει, *utinam!*

v. 333. ἔρωσ ποθεῖν is hardly credible. Perhaps all now accept πορθεῖν.

vv. 365-370 are corrupt and difficult, but Blomfield firmly leads the way. Πέφανται cannot here mean *are slain*, but *is shown*. For ἐγγόνους he proposes ἔκγονος, which does not suit the metre. A nominative sing. is needed. Ἐγγενὴς gives the fit rhythm. I cannot accept from Blomfield ἀτολμήτων

Ἄρη to mean *Martem rerum nefastarum*. In ἀτολμήτων is hidden an epithet of barbarous *men*, described as Ἄρη πνεόντων: ἀταρτηρῶν will do; *noxious, destructive* men; then we must put a stop with Blomfield after δικαίως.

Next, in v. 369, I warmly approve Blomfield's ἐστ', οὐδὲ for ἔστω δέ, but fear that ἐστ' cannot dispense with a nominative expressed, either τόδε, or some noun. One form of our sentence might make ὑπερφεῦ conceal a nominative, meaning *excessive grandeur* and governing genitive δωμάτων. Then it must be a *neuter sing.* (that ἀπήμαντον may have concord with it,) and be an amphibrach, for the metre. But no noun beginning with ὑπερ fulfils the conditions. We are thus driven to the hypothesis that ὑπὲρ τὸ is the seat of error, and conceals the lost nominative, φλεόντων being the case absolute. Only one solution here occurs. I cannot claim that τόδ' οὔτε is at all like ὑπερ τὸ. But the *sense* of the poet, with good metre, results from φλεόντων δωμάτων ὑπερφεῦ, τόδ' οὔτε βέλτιστόν ἐστ', οὔτ' ἀπήμαντον. Else οὐ τοῦτο β. ἐστ', οὐδ'.

v. 377. προβουλόπαις "provider for children." So Blomfield. To me he seems quite right. Such a word *we* should not dare to invent, on the basis of φιλόπαις, but to deny the poet's right, is far too bold. The Scholiast (Blomfield urges) joins πειθὼ Ἄτης. I learn that some now write πρόβουλος παῖς, and make Persuasion *child of Ate* (!)—a phrase which no one ought to obtrude. Persuasion is not a malignant deity, (Στέργω δ' ὄμματα Πειθοῦς, says Athena in the Eumenides), though there may be persuasion to evil; then Ἄτη is a child of Ill-counsel.

v. 395. To accommodate the metre to the strophe, we may venture to transpose τε καὶ, making κλόνους τε καὶ λογχίμους.

v. 402. Awfully corrupt. Nothing but audacity can here serve us. In metre

πάρεστι σιγᾶς ἄτιμος ἀλοιδορος

has for response

τὸ πᾶν δ' ἀφ' Ἑλλάδος αἴας συνορμένοις.

Here ἄτιμος ought to be a Bacchic foot, and Ἑλλάδος an Antibacchic. For the latter I read Ἑλλᾶνος, the land of Hellen, giving the same metre as Hermann and Dindorf get by a much larger change, ἀφ' Ἑλλανίδος γᾶς. Ἀτίμους may be temporarily written for ἄτιμος.

Observe that in ten lines preceding v. 402 no word is found that could hint at a nomin. to πάρεστι. Menelaus has not been mentioned. Primâ facie Σιγὰ is the nomin. For σ' ἀτίμους I conjecture κατ' οἴμους, which by the moderns is sounded κατ' ἴμους; thus only a change of σ to κ is implied. Dindorf prints ἄστους ἀφημένων ἰδεῖν (Lipsiae, 1857, Preface, p. lxx), but he does not translate it, nor can I. Yet I thankfully accept from him αἴστους for ἀδιστος, and render αἴστους ἰδεῖν, *to view the viewless* or the vanished. It remains only to correct ἀφεμένων to ἐφιεμένων. I render it, "Along the pathways wends Silence unrepenting; whilst [in vain] they long to view the viewless." The gen. ἐφιεμένων may be coupled with Σιγὰ or with οἴμους, indifferently.

In the antistrophe for more exact response I incline to ταλασικάρδιος for τλησικάρδιος. *Parum refert.*

v. 405. φάσμα, i.e. Helen, a phantom.

v. 412. δοκῶν ὄρᾶν, improved by Scholefield into δοκῶν ὄρᾶ, *sees in fancy*. This gives the needful subjunctive to εὔτ' ἄν.

v. 415 Vulg. ὀπαδοῖς involves three nouns in the dative plural, *not* in apposition! πτεροῦσς ὀπαδὸς of Voss and

Blomfield does not certainly give accurate metre. Dindorf's ὀπαδοῦσ' is good, but it seems we must then further change πτεροῖς into πτανοῖς,—bold? perhaps necessary.

v. 431. †τοὺς λέβητας. Hermann and Blomfield omit τοὺς; though οὖν in antistrophe must be expelled with it. The double change is unplausible: besides we must keep the old ευθετου, if we can. I conjecture οὖς λέβητας, for suos, a sense less obvious; thereby inducing the change to τοῦς.

v. 442. εὐμορφοι, which Blomf. calls *plane otiosum*, perhaps meant "their *once* beautiful forms."

v. 462. ἐστὶ μὴ seems to me ungrammatical. Blomf. is quite dissatisfied. Stanley's conjectures εἴ τοι for ἦτοι and ἐστὶν ἦ for ἐστὶ μὴ, yield good sense, but the latter change *alone* suffices. "It is *either* divine *or* is a fiction."

v. 467. αἰχμὴ here, as in Choeph. 619, seems to mean *military rule*. Where we say *the sword* figuratively, Greeks would say *the spear*.

v. 469. ὄρος is a grand difficulty. To say that the poet calls a *frontier* credulous, is to try our patience too much. If ὄρος is the right text (as perhaps v. 1123 implies, πόθεν ὄρους ἔχεις, etc.), it must have a very unusual sense, logical or musical. "Argument" will well suit both passages. In logic, ὄρος is a *definition* or a *term*. May a Term mean a *Topic*? In Æschylus's time, it is not clear that Attic Greek had any received word either for *argument* or for *topic*. If the poet used ὄρος in either sense, he found none to follow him.

If ὄρος could have the sense of ὁρμή, that would not be amiss for these two passages: but on the whole, to me the least improbable solution is, that the poet's mind itself was here ταχύπορος, from Term and Topic to *Argument*.

EXCURSUS ON vv. 538-540.

These lines are surely imperfect. They narrated miseries *by sea*, as we learn from 541, τὰ δ' αὖτε χέρσῳ. Yet v. 538 gives no idea of the sea; δυσανλία suggests only the land; that πάρηξις is peculiarly a sailor's word, no evidence is brought. Surely *something* ought to have preceded, to show that it meant coming *to land*. The distance from Aulis to Troas on the map may be two hundred English miles. Greek troops, crushed on board of small vessels, found it a hardship to sleep in them, and desired, when possible, to take their meals on land. "Rare landings" were a misery. But how can κακόστρωτος be an epithet of πάρηξις? "Ill furnished with beds" is the conventional interpretation, a strange epithet for "an approach"! My first attempt at correction is, to change this to κακοῖρόθους, "dangerous from the surf;" which commends itself as probable. Even so, πάρηξις, and still more, δυσανλία, need some word *preceding*, to indicate that he is talking of the sea. If the hiatus is *before* δυσανλίας, we may imagine something like the following:

μόχθους γὰρ εἰ λέγοιμι [τοὺς θαλασσίους
ναύταις ἀπηνεῖς, κῦμα] καὶ δυσανλίας,
σπαρνὰς παρήξεις καὶ κακοῖρόθους,

Nor do I see how any smaller remedy could make the hearer understand δυσανλίας to be spoken from a seaman's point of view.

But in the next line are grave difficulties both of syntax and of meaning. My late learned colleague and Professor of Greek, Henry Malden, gave me his solution. Στένω οὐ λαχὼν must be joined intimately into a single thought, which the *preceding*

οὐ denies. What does it mean? "I moan that I have not received." But what was the thing not received, the thing over the loss of which they moaned? "a part of the day," ἡματος μέρος? That is too absurd. But τί μέρος ἡματος may mean "*During* what part of the day." True. But then λαχόντες has no accusative; and since the accusative to this verb may be either *good* or *bad* fortune, its suppression is impossible. "During what part of the day [were we] not moaning that we had not received?" This syntax is as inadmissible as the other.

The simplest remedy is, to condemn οὐ λαχόντες as corrupt, then Homer's ἀσχαλάα παρὰ νηὶ πολυζύγῳ at once suggests a substitute: στένοντες, ἀσχάλλοντες, which has a slight addition of plausibility from the modern Greeks writing λ by λ (lower in the line) which confounds it with χ. [First ἀσχάλλοντες becomes ασλάχχοντες, then οὐ λαχόντες follows.] The syntax remains incomplete, from wanting a verb; and the transition to τὰ δ' αὖτε χέρσῳ is very abrupt; still, the sense is clear, and the loose syntax is not unnatural from a veteran soldier. Τί ἡματος μέρος then means "*During* what hours." I counsel to condemn οὐ λαχόντες.

But if I were to reason as Scholefield, I should say: "I prefer to keep without change *the very words* of the poet" [*i.e.* the words ascribed to him!] and transpose *ad libitum*? no; but add *ad libitum*: and here, with the strong argument that the syntax is incomplete. To those who insist on retaining οὐ λαχόντες I suggest a hiatus after it, and such a supplement as

οὐ λαχόντες [ἡμερον Δία,
ἐκαρτεροῦμεν μακρὸν] ἡματος μέρος.

Then I would interpret τί δ' οὐ; to mean "and what not

beside?" The likeness of ἡμέρας to ἡματος is a specious pretext. But, once launched on the deep, who can stop boldness? We might have something *better*! as:

οὐ λαχόντες [εὐδίαν καλὴν,
ἤντλουμέν ἀργαλέον] ἀήματος μένος.
or ἐκαρτεροῦμεν αἰπὺν] χείματος μένος.

But to imagine a line lost before *δυσανλίας* is quite enough in one passage: a second hiatus is so unpalatable, that I could not think of saving the life of *λαχόντες* at such a price.

v. 562 *Vulg.* ἀρχαῖον is retained by Scholefield and Dindorf; but with sense most unsatisfactory. Blomfield accepts Porson's ἀρχαίοις.

v. 585. *τούτου*. Scholefield well observes, that if *τούτου* be expanded into its equivalent ἢ *τοῦτο*, no ellipsis of ἢ is felt before ἀνοίξαι.

v. 589. *εὔροι μολών*. Scholefield says: *εὔροι* me *judice stare nequit*. But to find a substitute is very hard. Did the poet present the queen as a hypocrite unaware how transparent was her hypocrisy. To this idea vv. 594-5 agree.

v. 627. I suppose *σεσαγμένον* of Dindorf is right.

vv. 642, 7. Here too I must thank Dindorf for dative *ἐρειπίοις* and *ναυστολοῦσ'*.

v. 677. *κελσάντων*, defended by Scholefield, is by Blomfield and Dindorf corrected to *κέλσαντες*. But we need a verb. I try *κέλσαν τὰς*—Ionic for *έκελσαν*. Also the *metre* of *ἐπ' ἀεξιφύλλους* is wrong; *ἐς βαθυφύλλους* would be right, but is not plausible. In early days *αεξι* (connected with *augeo*) was written *αεγσι*. I conjecture, that our poet, imitating Homer's *πηγεσιμάλλω*, coined the epithet *πηγεσιφύλλους*. A preposition was not absolutely needed with

ἀκτὰς, for in Suppl. 15 he writes κέλσαι δ' Ἄργους γαῖαν. A copyist might make the π of πηγέσι into ἐπ', and ηγέσι into αέγσι, whence our present text. Of course εἰνοσιφύλλους would suit metre and sense as well, but was not at all so liable to corruption.

v. 686. *τίοντας* implies a difficult double accusative after *πρασσομένα* "exacting, i.e. requiting dishonor on those who honor," with an unpleasant play on the verb *honor*, which is supposed, by help of *εκφάτως*, to mean *dishonor*! But *ἐκφάτως* means *expressly, distinctly*, not, out of place and time. Therefore *τίοντος* of Schutz, Butler and Blomfield, has always seemed to me an easy and marked improvement, though abandoned by Dindorf in his third edition (1857).

Next, what is the antecedent of *ὅς* after *ὑμέναιον*? The verb *ἐπέρρεπεν* is active or neuter. If the latter, *ὅς* belongs to *ὑμέναιον*, but that accusative then becomes a superfluous repetition of *νυμφότιμον μέλος*. Better it seems to remove the comma after *ὑμέναιον* and refer *ὅς* to *Διός τίοντος*. Then *ἐπέρρεπε* is interpreted as, in Eumen. 848, *ἐπιρρέπειν μῆνιν* is to *send wrath against*. So here Jupiter is said to *inflict* a nuptial song on the bridesmen.

v. 691. I must impute to the copyists, not to the poet, the unpleasant repetition of *πολύθρηνον*. I believe him to have written *πολύφημον μέγα που στένει*, with many a voice. There is a like incredible repetition of *πολισσοῦχος* in Supplices 487-8.

v. 693. *παμπρόσθη* is not Greek. Perhaps neither is *πάμ-προσθε*. I conjecture *παμπενθῇ πολύθρηνον αἰῶν'*.

v. 709. *μηλοφόνοις ἄταισιν* of the old books is changed by Blomfield into *μηλοφόνοισιν ἄγαισι*, by Dindorf to *μηλοφόνοισιν ἐν ἄταις*. Each change is made solely for metre's

sake, though it is not quite certain that a spondee for a dactyl is here wrong. Dindorf's *ἐν* is not plausible, nor does *ἄται* seem to be a natural word here. Nearest I find *ἄται ποντίαι* of drowning. Blomfield's accentuation defines *ἄγη* to mean *invidia*, as he explains it, *v.* 129; a sense by no means natural here. I prefer *ἀγαῖσι fragments*, as in Persae 417, Eur. Suppl. 693, a coarse word for mangled flesh. In Agam. 370, 388, a Molossus stands for a Choriamb; so in Theb. 767, 773. But there, strophe and antistrophe have each the Molossus. The change from *ἄταισιν* to *ἐν ἄταις* is greater than of *ἄταισιν* to *ἀγαῖσιν* or *ἄγαισιν*.

v. 742 *Vulg.* *νεαρά φάους κότον δαίμονά τε τὸν ἄμαχον ἀπόλεμον*. This is left by Dindorf in despair. Blomfield and Scholefield omit *ἀπόλεμον*, which is too long for the metre, while *φάους κότον* is too short, as well as without sense. I conjecture *νεαρῶς φανούσαν τόκοισι | δαίμονα παντομάχαν*, which removes all difficulty, if *θράσος ἼΑτης* be, with Blomfield, interpreted as a periphrasis of *ἼΑτη*. (*Νεαρὸς, Νεοττὸς* are able to pass as words of two syllables.) We merely need in the antistrophe to accept *παλιντρόποις ὄμμασιν λιποῦσ'*, *Ὅσίαν προσέβα*, where *Ὅσία* means *Virtue*, as in Bacch. 370.

v. 775 *Vulg.* *ἀκούσιον* is excellently corrected by Franz into *ἐκ θυσιῶν*. But this does not suffice. *Θνήσκουσι* cannot be right. I claim *θρήσκοισι* for the poet, *religious men*.

v. 796 *Vulg.* *ἐπραξάμεσθα*. Paley seems rightly to print *ἐφραξάμεσθα*.

v. 844. *πολλὴν ἄνωθεν*. This whole line seems to me spurious and noxious. See 848 *πολλὰς ἄνωθεν*.

v. 872. *καὶ γῆν*. Blomfield is justly offended with the *καὶ*. May we not adopt *γαῖαν* for *καὶ γῆν*?

v. 903. *πράσσοιμ' ἄν* is well changed to *πράσσοιμεν* by Dindorf, who retains *εὐθαρσῆς*.

v. 954 *Vulg.* *εὐπιθές*, good in itself. But here *εὐπειθές* is better for metre. In antistrophe the old text *οὔτοι ματάζει* seems right.

v. 956 *Vulg.* *ξυνεμβόλοις*. Better *ξυνεμβολαῖς* in Dind.

v. 957 *Vulg.* *παρήβησεν*, good in metre, absurd in sense. The word *πρυμνήσια* reminded the poet of *ἐκ δ' εὐνάς ἔβαλον, κατὰ τε πρυμνήσια δῆσαν*, *Iliad* i. 436? Hence, I think, he brought in the verb *παρηύνησεν*, to lay (ships) side by side (fastened by *εὐναῖαι*?), to *beach* ships. In modern Greek *ηβ* and *ην* are sounded alike, so that *παρηύνησεν* to a medieval copyist had only *ν* more than *παρήβησεν*. *Ὑπ' Ἴλιον ὄρτο* must be understood, "started from the Troad beach to march to the city Ilion."

v. 969. Scholefield has *εὐχομαι δ' ἀπ' ἐμᾶς τι*, Dindorf *εὐχομαί δ' ἐξ ἐμᾶς*, Blomf. *εὐχομαι τὰδ' ἐξ ἐμᾶς*. But I claim *εὐχομαι δὲ τὰδ' ἐξ ἐμᾶς*, answering to *ψαμμίας ἀκάτας παρηύνησεν* . . . This ends all difficulty.

v. 972 *Vulg.* *μάλα γάρ τοι τᾶς πολλᾶς*. For metre's sake I desire *μάλα γὰρ οὖν τὸ τελέας*.

v. 974. I propose to fill the hiatus, *νόσος γὰρ [ἄφαρ] γείτων*.

v. 975. Unless we lessen the antistrophe by an Iambic Penthemimeter (which then cuts the strophe *unmanageably* short), we have here a hiatus which I fill by conjecture as follows: *καὶ πότμος εὐθυπορῶν ἀνδρὸς [ἐρικτεάνους] | ἔπαισε [ναῦς εἰς] ἄφαντον ἔρμα*.

v. 978 *Vulg.* *καὶ τὸ μὲν*. I want, *καὶ τὶ μὲν . . . ὄκνη* (?)

v. 990. To the question, "Who can recall the dead to life?" one might reply, "*No one: the very effort is impious.*" After

this might be added: "Nor (else) would Jupiter have removed from Earth the physician who understood how to recall them." But to omit the obvious reply, and substitute the last words for it, is far too elliptical and quite unnatural. To insert even a few words after *ἐπαείδων*, the strophe forbids. I infer that *οὐδὲ* is unsound. Again, *οὐδὲ* (interpreted as above) entails the necessity of inserting *ἂν*. What then may we set in the place of *οὐδὲ*? I try *οὐχὶ τὸν ὀρθοδαῆ . . . Ζεὺς αὐτ' ἔπαυσέν γ' ἐπ' εὐλαβείᾳ*; transposing only final *γε* of the old text. "Who can by chantings restore the dead to life? Did not Jupiter on the contrary in sage caution quell him who had the right art?"

v. 994. *μοῖρα μοῖραν*. No interpretation seems worth listening to. I propose *μοῖρ' ἄμοιρά μ'*.

v. 1080. *ὀρεγομένα* is well changed to *ὀρέγματα*, though Scholefield resists.

v. 1085. *μελαγκέρων* is ridiculous. It surely ought to be *μελαγκρόκω*, agreeing with *μηχανήματι*, a word which means the fatal garment. As for *ἐν πέπλοισι*, it interpreted *μηχανήματι* and pushed out *ἐμπλακέντα*.

v. 1133. *νεογνὸς ἀνθρώπων μάθοι* is evidently wrong. Paley excellently changes *ἀνθρώπων* to *ἂν σκοπῶν*.

v. 1143. *ἐγὼ δὲ θερμόνους τάχ' ἐν πεδῶ βαλῶ*. In the whole play is no line more difficult than this; because, while something is certainly wrong, we cannot be sure which part is wrong. Opposite hypotheses are plausible. Therefore I do not pretend to advance more than one possibility out of many, when I detail what most commended itself to me out of several trials.

For experiment I changed *θερμονουσταχ* into *τέρμ' ἄνοστον*, a phrase which might mean *death*, "a goal whence is

no return." It at once occurred to me that this gave a sharper reason for the comment of the Chorus *τέρμα δ' ἀμηχανῶ*, "your word *τέρμα* puzzles me."

I think it admissible as hypothesis that *ἐν πέδῳ βαλῶ* is a metaphor from casting dice; then with *τέρμ' ἄνοστον* (a phrase purposely oracular) the line would mean, "and I shall cast the venture (or throw the ballot) of death."

v. 1145. *κακοφρονεῖν τίθησι* was altered, for the worse, I think, by Schutz, to *κακοφρονῶν*. When *τίθημι* or *κτίζω* is used with an infinitive to supply a causative verb, the sense of the auxiliary is slightly altered (as in English), and a momentary misunderstanding may ensue, if it be parted from its infinitive. [On this ground I have objected to *κτίσαι* in Suppl. 627.] *Κακοφρονεῖν τίθησι* is natural, but *τίθησι* with three important words before we reach its infinitive *μελίζειν* is not natural nor pleasing. Further, Blomfield thinks *ὑπερβαρὴς* for *ὑπερβαρὺς* doubtful Greek. If we leave *κακοφρονεῖν*, we can write *ὑπερβαρὺς τε*, a connecting particle being wanted. But I also wish for *μελίζειι*, that is, the spirit sings *through* Cassandra.

v. 1187. *†ἐφημίους*. Dindorf seems to scorn Butler's excellent correction *ἐφυμνίους*, adopted by Blomfield.

v. 1303. *δακτυλοδεικτῶν* is evidently wrong; "No one forbids entrance into a distinguished house." In modern pronunciation *ῶν* and *ον* are identical, yet Scholefield obstinately retains *ῶν*, and in laying the translation before us, does not see, that while proving the grammar good, he makes the poet absurd. Stranger still, Dindorf in his third edition goes back to *-ῶν*.

v. 1311. *ἄγαν ἐπικρανεῖ*. This is improved by Blomfield into *ἄταν τε κρανεῖ*. Better still seems *ἀντεπικραίνει*, where

the present tense, following the future ἀποτίσει, may have given offence to copyists, wrongly.

v. 1312. τίς ἂν εὖξαιτο. Canter observed that οὐκ is wanted after τίς ἂν, and Blomfield inserted it. Why Porson and Scholefield should prefer οὖν and Dindorf ποτε, is a mystery, when good sense requires a negative particle.

v. 1327. μελλούσης κλέος. To improve this text, τῆς μελλούσης κλέος (*the glory of delay*) is presented to us! I rather believe in μελλούσης δέος, the hesitation of (the queen) who is about (to perform the deed).

v. 1380. The change from ῥυσᾶς to ῥυτᾶς is perhaps for the worse. The Greek sea did not *flow*: its movements were from wind. *Flowing*, as its epithet, cannot be justified by the poet's contrast of running to stagnant water. *Wrinkled* is a very fit poetical epithet.

But Blomfield says: ῥυσᾶς, being a Spondee, is unmetrical, No doubt the penultima of a dochmee is normally short; yet in our poet I remember παραλίαν ψάμμον: νήστισιν αἰκείαις: ἀποκοπὰ κρατός: βαρύδικος ποινά: ἀνοσίων ἀνδρῶν. Blomf. has deprived me of ἐν ἐνύδρῳ τεύχει, 1097, by changing it to κύτει. In Eur. Orest. 322 ὄρεχθεὶς ἔρρεις has for response—σιν ἐν κύμασιν. But in Euripides there are many such dochmees.

In short, ῥυσᾶς cannot be called unmetrical, and in sense it is better than ῥυτᾶς.

v. 1409. "I have no hope (*i.e.* expectation) of treading the Hall of Fear." We may presume that the poet intends to put bombast into the queen's mouth: yet I cannot shake off the belief that her own Hall is meant. To discard ἐλπὶς seems impossible (see Sep. Theb. 362), strange as it is here, side by side with φόβος. Still, the text: οὐ σὺν Φόβῳ μοι μέλαθρον ἐλπὶς

ἐμπατεῖν, seems a not impossible original. It is grandiose enough, with Φόβος personified, as in Choeph. 29; and if by any accident σὺν were lost, the Vulgate would be patched up (οὐ μοι Φόβου) to mend metre and syntax.

v. 1418. ἰστοτρίβης. Pauw, Porson, Schutz, give us ἰστοτριβῆς, which Blomfield prefers and Dindorf adopts. Scholefield does not appear to see the sting in Cassandra's *roughing it* on the sailor's bench *equally with Agamemnon*.

v. 1422. The double genitive cannot be right, but we cannot try to correct, until we fix the *nomin.* to ἐπήγαγεν, which I think must be Agamemnon, though the transition is abrupt. Then τῆς ἐμῆς ought to be τήνδ' ἐμῆς, making the *nomin.* clear. For χλιδῆς Blomfield preferred χλιδῆ, but did not adopt it, perhaps from the same uncertainty, which I feel, as to the dative here. The nominative participle χλιδῶν is to me far more natural. *It may have been mistaken for a genitive plural*, and hence came χλιδῆς.

v. 1423. The arrangement of this splendid dirge is complex, like those in the Choephoroi. Blomfield did not understand the order: Scholefield (Choeph. 770) ignorantly scoffs at the effort to perfect the stanzas of that ode. Even Dindorf here imagines a hiatus in strophe β after νῦν δὲ τελείαν, where the sentence is complete and clear. He merely damages it in the desire to reconcile it with the antistrophe. But ψυχὴν being supplied with τελείαν (from ψυχὰς in the preceding line), the syntax and sense are perfect; no hiatus is admissible: νῦν δὲ τελείαν (ψυχὴν) ἀπηνθίσω δι' αἵμ' ἀνιπτον, i.e. *Iphigenia's blood*. Then for ἢ τις I claim ἦ τις in a new sentence, and all is right. Only for metrical reasons I preferred πολὺύμνατον before inquiring about the antistrophe, which according to Dindorf's scheme is at 1515-1527; but it has six superfluous anapaestic

lines 1519-1524. *τίς ὁ θάψων νιν—ἐπικρᾶναι*. These, I contend, ought to be *transposed* to 1482 and accounted a Mesode. Then we have the following arrangement *α β γ ἄ γ' . | δ. Mesode. δ' . | ε β' ζ ε' ζ' .* This cannot be by accident, yet in the Choeph. the *β'* which responds to *β* would be as far from the *end* as *β* from the *beginning*.

But I try to reconcile *β'* with *β* otherwise than does Dindorf. In place of his large hiatus, I see only a very small one.

In *β*. *νῦν δὲ τελείαν πολυῦμνατον ἄπην|θίσω*¹

2. *δι' αἶμ' ἄνιπτον*.

3. *ἦ τις ἦν τότε ἐν δόμοις*

4. *ἔρις ἐρίδματος, ἀνδρὸς οἰζύς*.

Next, *β' . τίς δ' ἐπιτύμβιος . . . αἶνον . . .*

2. *ἐπ' ἀνδρὶ θείῳ,*

3. *σύν δάκρυσιν ἰάπτων,*² [*ιαλέμων*]

4. *αληθείᾳ φρενῶν πονήσει;*

The defects are in the first line of *β'*. To recover the actual words of the poet, where there are many possibilities, we cannot hope: but something like the following will do:

*β' . τίς δ' ἐπὶ τύμβῳ [λιπαρώς] αἶνον [ἀπαμβρύσας]—*gushing forth praise *oilily*.

Only two words seem to be deficient.

The lines 1519—1524 are not out of place as a Mesode; yet where they now stand, they less delay the sharp response 1482, *ὥς μὲν ἀναίτιος εἶ σύ*.

v. 1446. Hermann and Dindorf have improved the metre and damaged the syntax by inserting *τε* after *κράτος*. The unsoundness to me is in the epithet *ισόψυχον*, which *can* be explained, but is disagreeably enigmatic. *Σινόψυχον* would cure both faults.

¹ *Three Choriamb and an Iamb.*

² Or *ιαλεμῶν* i.e. *ιηλεμίζων*.

v. 1452. For *τριπάχχιον* Blomf. wishes *τριπάλαιον*. The χ and λ of modern Greek differ so slightly, that I wonder at any one hesitating to accept *τριπάλαιον*.

v. 1457. ἦ μέγαν οἴκοις τοῖσδε. I ill endure the spondee *οἴκοις*. I think it ought to be *αἵμασι*; alluding to the words just spoken. Some copyist did not understand *αἵμασι*, therefore read it into *δώμασι*. Another, to aid the metre, made it *οἴκοις*.

v. 1473. I think it certain that *βέλεμνον*, like *βέλος*, can only be a *missile*, and cannot be applied to a dagger. *Παλάμη* is a word which (like German *kraft*) unites skill and force as we see in *παλάμη*, art, and *παλαμνείος*, a *murderer*. *Παλάμημα* is used for *μηχάνημα*, and with our poet *ἀμφίτομον μηχάνημα* might be a dagger, a *bowie-knife*. I conjecture that he here used *πάλαμνον* for *παλάμημα*. It was not understood, and was corrupted into *βέλεμνον*.

v. 1476. The queen denies that she was the murderer; *not that she was wife of Agamemnon*. Therefore words are lost, such as: ἄλοχον [τουδ' ὀλέτειραν]. The hiatus is not after *ἐπιλεχθῆς*: "do not impute that I, Agamemnon's wife, *am* his destroyer." Perhaps also after *ἀπέτισεν* a dipodia is lost, as Butler and Blomfield judged: [φονίαισι δίκαις] will do.

v. 1488. μέλας Ἄρης, ὅποι δὲ καὶ

προβαίνων πᾶχνα

κουροβόρῳ †παρέξει.

This is the only sentence in this long Choral piece, where neither is syntax satisfied nor sense beyond doubt. I suppose the poet meant: "Mars, in his further course, will equal the horrors of the Thyestean dinner." Luckily for us, the metre is indisputably correct, as the strophe 1463-5 testifies.

Παρέξει cannot be maintained without a fit accusative. I

cannot accept Scholefield's παρέξει δίκαν, which would mean "hold open a tribunal." I propose πατάξει.—a small change.

For the Pyrrhic μελᾶς I prefer ταλᾶς to μέλεος. "Οποι δὲ καὶ is approved by no one. I dare not touch προβαίνων nor πάχνα κουροβόρω, but I suggest

τάλας Ἄρης ὁπαδός, οἱ—

"Mars, sad pursuer, forces his way through streams of kinsmen's blood,—whereunto advancing, he will smite with Thyestean horror."

The *unnatural* slaughter of the queen by her son seems intended by this reference to the δειπνα Θυέστου.

v. 1499-1505. Seidler counselled to cut away the first two lines; Dindorf places them in brackets. Porson and Hermann approve of ἡ πολυκλαύτη; Dindorf follows them, moreover writes Ιφεγενείαν long in last syllable. All this seems to me wrong, and Elmsley to be right in accounting the name Iphigenia an *interpretation*. Omit it, and you do not need to change ἀνάξια, with Hermann and Dindorf, to ἄξια, but τὴν πολύκλαυτον ἀνάξια δράσας brings all right, even the right number of Anapaestic lines.

v. 1531. The syntax and the argument are so complete, as to suggest a doubt whether there is a real loss of two lines. We find the queen's speech here shorter by two lines than its apparent response at 1556; but if the *Anapaests* were not sung to music, perhaps we ought not to assume that they *must* be strictly of the same length. This remark equally applies to the assumption that a dipodia is lost in v. 1480.

v. 1540. The old χρόνῳ is so good, that I see no adequate cause for Dindorf's change to θρόνῳ.

v. 1614. Scholefield's stubbornness in defending πῆσας is

almost instructive. He will rather accept any absurdity for which he can patch up a plea, than admit error in the copyist. Yet I think *παίσας* is a fairer correction than the *πταίσας* of Porson, Blomfield, and Dindorf. "Do not kick, lest in *striking* you suffer for it," is better than "lest you *stumble* and suffer."

v. 1615. *†*τοὺς ἤκοντας (which Scholefield defends unintelligibly and Dindorf leaves in the text) seems to me indefensible. I learn from Blomfield that τοῦδ' ἤκοντος (which he adopts) proceeds from "Auratus" and Stanley, and was approved by Heath, Porson, and Schutz. It leaves no suspicion that *a line is here lost*, which alone could account for τοὺς ἤκοντας.

v. 1622. The very unnatural emphasis here thrown upon ἄξει convinces me that this word is unsound. I expect ἔχθει in contrast to χαρά. With Blomfield I feel that ἐξορίνας ought to have an accusative expressed. Nothing is better here than his ἡπίους for ἡπίοις. Ægisthus accounts himself and his partner *gentle*.

v. 1630. οὐτι μὴ σειραφόρον. The μὴ seems not right. Pauw, Porson, Blomfield, and Dindorf, have οὐτι μοι, as if *σειραφόρον* virtually meant *obedient*: then they have to supply by conjecture a noun for βαρείαις. But ἡ σειραφόρος means *the outer trace*: therefore *σειραφόροις* was probably the original. Ægisthus says: "with heavier traces, *let me warn you*, than those of leather." Perhaps the poet wrote: οὐτι μὴν σειραφόροις.

In the last speech of Clytemnestra I wonder that Dindorf neglects some small but much needed changes which are made by Blomfield.

CHOEPHORI.

Numbers from Blomfield's edition.

Not one of the extant dramas has come down in worse plight than the Choephoroi, especially as to the Choral Odes. I understand that only a single MS. survived. From Blomfield's Preface I do not gather that he, any more than I, ever saw the MS., though its title-page professes him *ad fidem manuscriptorum emendasse*. So many passages are corrupt, according to the old editions, that no chance of amending is left, except by conjecture as bold as the case may exact.

v. 29. *τορὸς γὰρ Φόβος ορθόθριξ*. In the strophe we have an Iambic dimeter. Blomfield prints *ὀρθόθριξ Φόβος*, which Hermann disapproved. I rather suggest *τορὸς Φόβος γὰρ ὀρθόθριξ*, and even incline to press for *Τορῶς*.

v. 32. *φοβῶ*. *Φόβος* is personified and painted out powerfully. At midnight he wakes men up with a terrible cry concerning—what? If the description were read out and the reader paused, every hearer would make sure that the word MURDER was coming. The poet can only have written *φόνον*. Bothe proposed *φόνω*. To me *Φόβος περὶ φόβω* is trash, however you interpret it.

v. 47. *καλύπτουσι* in old editions is right. Blomfield wrote *καλύπτουσιν*, having a wrong text in Antistrophe.

v. 58 *Vulg.* *χρονίζον τεύχη* Ald., *κρονίζον τ' ἄχη* Rob. I make no doubt that *χρονίζοντας ἄχη* is true. The verb *βρύειν*, quite superfluous here, was in place in v. 63 from which Blomfield has ejected it.

v. 59. Blomfield retains *ἄκραντος*, but *ἄκρατος* probably now prevails.

vv. 60-77. Blomfield does not deny that "vestiges of antistrophics remain." They could not *remain*, unless the poet had written the lines with that purpose. It is the duty of his editor to try to restore the stanzas as the poet wrote them.

vv. 60-63 and 64-67. These lines are variously corrupt; but in our effort to correct them wayward fancy is bridled by the demand of antistrophics. To be guided hereby is the part of caution, not of rashness.

In this third strophe the last line alone needs comment. I cannot consent to drop *βρύειν* from the end. *Παναρκέτας* is the fit epithet of a remedy, not of a disease. Provisionally, I beg to write *παγκατέρας*.

v. 69. I would not change *οἶγοντι*, merely because *εὐνῆς θιγεῖν* is current; yet I prefer *θιγόντι* as easier in syntax and better in tense. Also *οὔτι . . . ἄκος* is so good *per se*, that it ought not to be altered to *οὔτε*. But at *πόροι* begins our struggle.

v. 65. *πόροι τε πάντες, ἐκ μῆς ὁδοῦ βαίνοντες, τὸν χερομυσῇ φόνον καθαίροντες, ἰούσαν ἄτην*. The first correction *μάτην* for *ἄτην* is universally approved. "All the streams, uniting in one rush, to cleanse murder, would wash in vain." But *πόρος* may mean a *path*; as in *Iphig. A.* 144; and here is nothing to show that v. 65 does not mean "all the paths from a single road." *Βαίνοντες*, *stepping*, still conveys no liquid idea. At least we need *ὁμοῦ βαίνοντες*. Rather than *ἐκ μῆς ὁδοῦ* we need *εἰς ἓνα τόπον*. For "at a single rush" the poet would have said *ἐξ ὁρμῆς μῆς*. Surely *ὁδοῦ* ought to be *ὁμοῦ*, and from the strophe we discover that an Iamb is missing; for, *χερομυσῇ* must answer to *διαφέρει*; though *τὸν* before *χερομυσῇ* is superfluous. If we try *ἐκ [πηγῆς] μῆς*, the thought is strange, "All streams from

a single fountain;" indeed the word SINGLE is illogical. Rather: "All streams from ALL the earth." This makes me conjecture that the poet wrote *πόροι τε πάντες ἐκ παγκυμίας*, inventing a word akin to *τρικυμία* and equivalent to the Ocean. When this was written *πάγχυ μιᾶς*, *πάγχυ* was soon omitted as absurd, and *ὁμοῦ* corrupted to *ὁδοῦ*. "Can all *great Neptune's Ocean* wash this blood, etc." For *ἰουσαν* or *ιοῦσ' ἄν*, I propose *κλύσειεν ἄν*, which is not too long for the strophe, if we retain *βρύειν*; and no good reason appears for ejecting it. [Only I want *παγκαρτέρας*, both for sense and metre, instead of *παναρκέτας*.]

Antistrophics are so far perfect.

In vv. 68-72 and 73-77 no two lines at first agree. But *ἀνάγκαν* with *προσήνεγκαν* instantly suggests wandering of the copyist's eye, and makes the correction *προσήψαν* for *προσήνεγκαν* to me plausible. After this, we find metrical agreement between

θεοὶ προσήψαν· ἐκ γὰρ οἴκων }
and πικρὸν φρενῶν στύγος κρατούσῃ }

By merely changing *δὲ* in v. 75 into *νῦν*, we next find harmony in

πατρώων δούλιόν 'μ' ἐσᾶγον αἶσαν }
and δακρύω νῦν ὑφ' εἰμάτων ματαίοις. }

Thus far only two verses out of five correspond. How shall we deal with

δίκαια καὶ μὴ δίκαια, | πρέποντ' ἀρχαῖς βίου

while the antistrophe shows continuous trochees?

First, I reply, independently of metre, we need, *for good sense*, *μὴ* before *πρέποντα*.

¹ Dindorf added *μ'* as needful for the sense.

Then [μὴ] *πρέποντ' ἀρχαῖς βίου*, metrically agrees
with *πένθεσιν παχνουμένη*.

Not but that one may claim something to restrict *βίου* to
"MY life"; for which reason (and *not* to make antistrophics) I
wish for

μὴ πρέποντ' ἀρχαῖσί μου, "unsuitable to my original con-
dition, my birth and early days."

We next see that in 71 a finite verb is lacking. There is no
syntax, unless we add *δεῖ* or *χρὴ* before *δίκαια*. This suggests
the possibility, that accident tore off a bit of some original MS.
destroying *δεῖ* from the beginning of *v.* 71 and *μὴ* from the
beginning of *v.* 72. If *v.* 71 be thus mended, we have to
compare:

[*δεῖ*] *δίκαια καὶ μὴ δίκαια*
with *δεσποτῶν τύχαις, κρυφαίοις*.

These are reconciled by the mere omission of *καὶ* in the former.
This *καὶ* would in prose be desirable or necessary; but by no
means in poetry. The omission here even adds to energy.
Therefore we seem to have reconciled four verses out of the
five, by changes, some much improving the sense, the others
very slight. If the poet had not intended antistrophics, changes
so small could not reconcile four continuous lines to four other
continuous lines. This is not mathematical demonstration, but
it is good logic with us now. I infer that the *first* line also of
the five *ought* in each system to respond, and if a little violence
be needed, it is justified.

They stand thus: *ἐμοὶ δ' ἀναγκαν γὰρ ἀμφίπτολιν—*
and *βία φερομένων αἰνέσαι—*

But the *sense* of the latter is far from satisfactory. Blomfield

interprets *φερομένων* "rushing" and quotes Herodotus viii. 210 *ἐπέπεσον φερόμενοι*, but this ill reconciles me to *αἰνέσαι δίκαια καὶ μὴ δίκαια φερομένων βία*, "to praise the deeds just and unjust of men carried by violence." Indeed *βία* would mean *other people's* violence. Mere metre suggested to me *βίαια φυρωμένων* "violenta molientium," and *diction* (independent of metre) is on that side. Copyists would be prone to adopt *φερομένων*. Aldus had *βιαι*.

This concludes my effort to justify *vv.* 60 to 77 as antistrophic.

v. 118. Blomfield accepts mentally Hermann's sagacious transposition of *v.* 159 to this place, but is too timid to add it even in brackets to the text. Hermann's supplemental word *ἄκουσον* is in Dindorf improved into *ἄρηξον*.

vv. 146-157. This short song of 12 lines, as is acknowledged even by Blomfield, was written by the poet to respond, six and six. The first line of the antistrophe, consisting of interjections, gives us too little restraint. *Primâ facie*, Blomfield rightly has *ὀτοτοτοῖ ὀτοτοτοῖ ἰώ*—that is, nine short syllables and one long; which I interpret as *Trochaic dimeter catalectic*. In the strophe, *ἴετε δάκρυ καναχῆς ὀλόμενον* has twelve short syllables; that is, one syllable too much. Moreover, *ὀλόμενον* is a very harsh epithet of a tear. Sense and metre alike drive me to desire *ὀλοόν*. *Ὀλομένῳ δεσπότη* for a double Cretic has not accurate response in *τίς δορυσθενῆς ἀνὴρ*. I cannot *transpose* as freely as Blomfield, who writes *ἀναλυτὴρ τίς δόμων*. Which line is to be altered, is uncertain. One method is, to replace the Epic *δορυσθενῆς* (quoted only from the Homeric Hymn to Mars, *v.* 3) by the Tragic *δορύσσους*.—I incline to this rather than to insert after *ὀλομένῳ* the convenient *γε*, which every copyist was likely to retain. Yet I see a fair *argument* in *δάκρυ ὀλοὸν—ὀλομένῳ γε*. To

interpret *καναχὲς tinkling* makes it too playful; but *plashing* is consistent with Epic exaggeration.

v. 148. The sense, and I suppose metre too, justifies Blomfield and others in placing *κεδνῶν* before *κακῶν*, but I do not acquiesce in *ἄγος* for *ἄλγος*. For, how does the tomb avert the *pollution* of guilt? For milder grammar *ἀπότηρεπον*, governing an accusative, seems better than *ἀπότηροπον*. *Ἀπευχέτον* is not a natural epithet of *ἄλγος*, and the Homeric *ἄσχετον πένθος* may perhaps here guide us to the fit Iambic line

ἀπότηρεπον ἄλγος ἄσχετον.

v. 151. *σεβάσω, δέσποτ'*, is the old text. Blomfield omits the *ω* of *σεβασω*, Dindorf transposes it. *Σεβας* for *ὦ σεβαστὲ* is unnatural; no copyist would invent the order *σέβας ὦ*, nor would mere *σέβας* have generated *σεβάσω*. A neuter adjective plural, such as *στεγανὰ, σκότια, ψιθυρὰ* seems to me needed. No accepted adjective fulfils all conditions. At last I am driven to the theory of an epithet *σεβάσιος, reverent, reverential*, the correlative of *σεβαστὸς reverend*. If our poet coined the word, it would almost certainly be corrupted; moreover *σεβάσω* is near in aspect to *σεβάσια*. *Σέβασις veneration* is in the lexicons.

v. 154. *Σκύθης* [of the old text] and *Ἄρης*, separated by two lines, need two different verbs; but the text does not give even one. *Ἐν ἔργῳ* without *μάχης*, sounds to me as *military slang*; but with hardly change of a letter, we can write *ἐνεργοῖ*, and thus obtain a verb in the Optative, which is wanted by the Nominative *Ἄρης*. Again, *Σκύθης* is the Scythian steel personified (in which the Chorus is purposely obscure as an oracle), so that *ἀνὴρ* is worse than superfluous. For *ἀνὴρ* I suggest *ἂν ἦκοι*. This gives the verb needed with *Σκύθης*, and fills up the needed

measure of a Dimeter Iambic; also supplies the particle *ἄν*, desired with *τίς*, especially to express a wish.

v. 155. *τά τ' ἐν κεροῖν παλίντονα*. *Παλίντονος* is a fit epithet not of an arrow, but of a bow, which, when unstrung, snaps back with reversed curvature. Therefore I want *ἐκ κεροῖν παλιντόνοιν*. Two horns of a goat made such a bow. Better also is *τίς ἐκ* then *τά τ' ἐκ*, because the *Σκύθης* and the *Ἄρης* are separate. Who approves *παλίντονα ἐν*—without elision? That *βέλη* (*missiles*) can be accepted in the last line, astonishes me: *σχέδια αὐτόκωπα* positively demand *ξίφη*, as the Scholiast was aware. Further, I think Musgrave right in proposing *ἐπιάλλων* for *ἐπιπάλλων*. *Πάλλων τόξα* “vibrating a bow” can be used, as well as *πάλλων τέκνα*, “dandling children,” Eur. Hec. 1168. But as applied to missiles, *πάλλω* means to poise and vibrate, as a javelin, but does not suit the shooting of an arrow. [In *Torqueo* and *Throw* the action of Sling and Bow seem to be confounded.]

On the whole then I propose:

- στρ.] 1. ἴετε δάκρυ καναχὲς ὀλοὸν
 2. ὀλομένῳ δεσπότη·
 3. πρὸς ἔρυμα τόδε κενῶν, κακῶν
 4. ἀπότερεπον ἄλγος ἄσχετον,
 5. κεχυμένων χοᾶν· Κλύε δέ μοι, κλύε σε-
 6. βάσια, δέσποτ', ἐξ ἀμανρᾶς φρενός.

- αντιστ.] 1. ὅτοτοτοῖ ὅτοτοτοῖ ἰώ.
 2. τίς δορύσσους ἂν ἤ-
 3. κοι ἀναλυτὴρ δόμων Σκύθης;
 4. τίς ἐκ κεροῖν παλιντόνοιν
 5. ἐνεργοὶ βέλη ἐπιάλλων Ἄρης,
 6. σχέδιά τ' αὐτόκωπα νωμῶν ξίφη;

v. 264. *κελεύων τόνδε κίνδυνον περᾶν*. After this line perhaps we ought to add from 279 what is there out of place. With very small change we may here write

*ὄρων τε λαμπρὸν, ἐν σκότῳ νωμῶν ὄφρυν,
κάξορθιάζων.*

Τε after *ὄρων* will then mean *both*, and have for response the *καί*, and, of *κάξορθιάζων*.

v. 310-313. To end the question at 312 seems to give better sense: then we have only to write *οὐρίσας σ'* for *οὐρίσας*. Then 312 says: "Light is mingled with darkness and wailing is accounted an honor." Blomfield changed *κέκληται* (from *καλέω*) to *κεκλήντ' ἂν* (from *κλέω*, *celebro*); for the worse, I think. Blomfield's defence of *ἰσομοιρος* from Epic *ἰσοθεος* fails. *Ισοτιμοιρος* of "Ald. Rob. Medic. Gwelf." [Blomf.] gives ground for Dindorf's *ἀντίμοιρος*.

v. 344. For *αἰῶνα* Hermann writes *αἰῶ*, so too Dindorf. In 343 *τε[σῶν]* for *τε* aids both metre, and the antistrophe 361, where syntax and sense require the accusative *τοὺς κτανόντας*. Thus in response:

*τέκνων τε [σῶν] κελεύθους
ἐπίστρεπτον αἰῶ
κτίσσας, πολύχωστον ἂν εἶχες
πάρος δὲ, τοὺς κτανόντας
νιν οὕτω δαμῆναι,
[κ' αὐτῶν] θανατηφόρον αἶσαν*

By the omission of the emphatic *καὺτῶν et ipsorum* the *αἶσαν* seemed to be Agamemnon's, and with *οἱ κτανόντες* all became confusion.

Electra at *πάρος δὲ*, drops the syntax of Orestes, in which

εἰ γὰρ means *utinam!* and changes from addressing Agamemnon directly, into allusion to him by *νιν*. Thus, to continue the *idea* of εἰ γὰρ, we have to supply "*I wish*" before τοὺς κτανόντας.

v. 368. ὀδυνάσαι γὰρ was altered by Porson to ὀδυνᾶ γὰρ. Dindorf has δύνασαι γάρ, which to me is exactly wrong, and Οὐ δύνασαι γάρ, right.

With v. 379 difficulties commence: τοκεῦσι δόμῳ στελεῖται Rob. The Scholiast has τὸ ὅμοιον πατρί μου φυλάχθῃ, which shows that he had τοκεῦσι δ' ὁμῶς τελεῖται (Blomf. ὁμῶς). Thus τοκεῦσι with the Schol. meant Agamemnon, yet Clytemnestra is to have the ἄταν. My belief is that τελεῖται ought to be τέλει σύ. The remaining obscurity and abruptness may have been designed by the poet. Electra prays against "parents," avoiding to say "my mother." After χειρὶ, there is a hesitation of thought, and an abrupt continuation, "Yea, and *parents* though they be [against whom I pray, *i.e.* my own mother] *still ὁμῶς* do thou accomplish it."

v. 384. All see φρενὸς θεῖον to be wrong. Hermann's οἶον for θεῖον is good, as soon as the sentence is so lightened that the mind can join οἶον to στύγος. For φρενὸς I think we must write φρεσὶν and join it with κεύθω. Seidler's φρενί; θῦον is specious and good, but a little more abrupt. [I poise between φρεσὶν, οἶον and φρενί; θῦον.] I account δριμὺς καρδίας θυμὸς to be prosaic interpretation of κῆρος ἔγκοτον στύγος.

Here ἄηται is past passive.

τί γὰρ | κεύθω φρεσὶν, οἶον ἔμπας
ποτᾶται, πάροιθέν τε πρόρας ἄηται
[κῆρος] ἔγκοτου στύγος;

Κῆρος may have been pushed out by the interpretation. After

I had thus simplified the strophe, the decipherment of the antistrophe became obvious without the hiatus imagined by editors.

v. 391. *πιστὰ γένοιτο χάρα!* Too abrupt and too feeble to be correct. *γενεσθαι* is absurdly pushed into the text in four other places under my hand. Orestes speaks in veiled language. He does not dare to say, "Jupiter will put forth his mighty hand to cut off Ægisthus and install *ME* in power," but in semi-republican tone, he looks "for faithful guardians," *πιστὰ*, as in the opening of the Persae. So *αρχάς τε πολισσονόμους*, 851. In 391 Jove ought still to be *nominative*, and *πιστὰ*, like *κάρανα*, *accusative*. Therefore for *γένοιτο* I propose *θ' ἔλοιτο* (*will choose or elect*). "One day or other, Jupiter will (or must) cut off" (*alas! alas!* remembering his mother) "those who are now at the head, and elect faithful guardians." *Κάρανα* is so nakedly placed, that at first sight it is very open to suspicion. *Τὰ νῦν κάρανα* might occur to one; but *φεῦ φεῦ* answers to *Ζεῦ, Ζεῦ* in the strophe, which is hardly accidental, and we may believe that the poet intended to cast obscurity over the prognostics of Orestes. In 390 Blomfield accounts *δαΐξας* a Molossus, which is to me unplausible, nor is the metre in keeping with the context. His object is, to reconcile it with the strophe *---υ---υ---*. But what is this metre? It reminds me of Persius' prologue, *σκάζων*, with final spondee instead of Iamb. Is *κάτωθ'* for *κάτωθεν* inadmissible? The rhythm of *Ζεῦ, Ζεῦ, κάτωθ' ἀναπέμπων* seems more in harmony here.

v. 393. I suppose that all now approve of the bold change, *Γὰ* for *τὰ*, and *τε τιμαί* for *τετιμέναι*.

v. 396. Instead of changing *λοιγὸν Ἐριννὺς* of the old ed., I prefer Blomf.'s alternative ("cum Bigot") of *ἐπάγουσιν*, which indeed glances at Orestes's future. [As for *Εριννυς*,

Παρνασσος, the Latins seem to have heard ordinarily *nn* and *ss*.]

v. 400. I believe that *φθειμένων* of Aldus, and *τεκομένων* v. 413 (antistr.) ought both to be omitted, strange as it may appear whence they came. I imagine it thus: *γ' ἐτῶν* was first corrupted into *γε τῶν*, next *τεκομένων* was added to make sense; after this, the line was supposed to be a double dochmee: to make this out, *πάθοιμεν* was changed to *πάθομεν*. Then in strophe, to correspond, *ἴδεσθε* was made *ἴδετε*, and *φθιμένων* was added by some one who supposed it to be a Cretic. Burney did not mend the matter by writing *τῶν φθιμένων*. He ought to have gone on to *τῶν φθιτῶν*. But dochmees in this isolated line would denote an excitement too sudden and short. The change from *ἴδετε* to *ἴδεσθε* does not seem natural.

I see no reason to doubt that v. 400 ought to be a Dimeter Iambicus, *ἴδεσθε, πολυκρατεῖς ἀραὶ*, and in antistr. *πάθοιμεν ἄχρα πρὸς γ' ἐτῶν*, Orestes, as before, avoiding to name his mother distinctly.

v. 406. *κέαρ* seems to require the neuter *δύσελπι*.

v. 408. *κλυούσα*, *metri causâ*, I wish to omit; moreover, because of *κλύουσαν* just before, one is glad to lose it. Then from *ἐπαλκὲς θραερά πέστασεν ἄχος* | *πρὸς τὸ φαίνεσθαί μοι καλῶς* (taking *τότ' ἂν* for *ὅταν* from Blomf.), I write *σάναντες* for *δὲ πάντες*; and obtain:

σπλάγχνα δέ μοι κελαινοῦ-
ται πρὸς ἔπος· τότ' ἂν δ' αὖτ'
ἐπαλθῆς χαρὰ ρεῖ' ἀπέστασεν ἄλγος,
πρὸς τ' ἔσανεν αἰκάλως, or αἰμύλως.
OP. τί σάναντες τύχοιμεν ἂν, τάπερ
πάθοιμεν ἄχρα πρὸς γ' ἐτῶν;

πάρεστι σαίνειν, τὰ δ' οὔτι θέλγεται,
 λύκου γὰρ ὥστ' ὁμόφρων,
 ἄσαντος ἐκ ματρὸς ἐστὶ θυμὸς.

Σαίνειν and Ἄσαντος show that σάναντες must be right, and ἔσανεν in the previous line.

If τότε ἂν before ἀπέστησεν is justifiable by πῦρ ἂν οὐ παρήν, Philoct. v. 295 (ἂν = possibly), the passage seems now to be sound. [Choeph. 624, Porson, Schutz, Dindorf approve εἵκασεν ἂν.]

v. 453. ἐνδίκως [δίκας] Herm. Is not [λιτάς] better?

vv. 464-467. The key to this corrupt passage lies in 467, αἰωμαναιρειν of Ald. and Robertelli, out of which some one made αἰῶν' ἀναιρεῖν, against the metre of the strophe. Dindorf in 3rd ed. out of αἰ ωμαν αιρειν well made δι' ὠμὸν ἔριν. (In modern Greek αιρειν sounds as ἔριν.) We now need αἵματηράν, to agree with ἔριν, not with θεῶν. Their ὕμνος ends with αἵματηράν. •

After this we see that τῶν δ' ἐκὰς is the seat of error, and has superseded a word meaning *misery, death, ruin*. At once τοῖσδ' ἄχος removes all difficulty. Blomfield renders ἔμμοτον, inhaerens; i.e. inveterate.

We must punctuate after αλγος; then proceed:

“δῶμασιν ἔμμοτον
 τοῖσδ' ἄχος, οὐκ ἀπ' ἄλλων
 ἔκτοθεν, ἀλλ' ἀφ' αὐτῶν,
 δι' ὠμὸν ἔριν αἵματηράν,”—
 θεῶν τὰν κατὰ γᾶς ὄδ' ὕμνος.

Ἐμμοτον for Ἐμμοτον εἶναι gives nearly the sense of ἐμμένειν. “This is the song of the infernal goddesses, (that) anguish (is) inveterate in this house, not from others outside,

but from themselves by reason of cruel bloody strife." *Εἶναι* is understood. We need only *οὐκ* for *ουδ'* and *ἀφ' αὐτῶν*, not *ὑφ'*.

v. 502. *τόνδε τιμήσας †λόγον*. Probably corrupted from *λόγον* in next line; but the correction *νόμον* does not please me. I propose *γόνον*.

v. 527. *†άνδρος ὄψανον* is scarcely credible, when *ὄφιος ὄψανον* or *νυκτὸς* (or *νύχιον*) *ὄψανον* was meant. But I can believe that the poet wrote *οὗ τοι μάταιον ἂν τόδ' ὄψανον πέλοι, — ἂν τόδ'* corrupted to *άνδρός*.

v. 549. *δόλῳ †τε καὶ*. I would correct this obvious error by *δόλοισι καὶ*.

vv. 577-592. The strophe is longer than the antistrophe by a Cretic or Bacchic foot, but cannot afford to be shortened. It is easiest to suppose a word lost in the antistrophe; an epithet of *ἄταισι* is most convenient. *Ἄταις [πανουργαῖσι]* would bring equivalence, and in sense be good; but so distinctive an epithet would be less likely to drop out, than *[αἰναῖσιν]* before *ἄταισιν* through its sameness.

For suitable metre *ἀντάϊων* must be a Cretic, as *ικταῖον* Suppl. 384. (Of course *Antäyos* may be a dactyl as easily as *Antäros* or *Antügos*.) A copyist, not understanding this, has obtruded *παντόλμους*, unendurable after *ὑπέρτολμον*, besides *τλημόνων*. I claim here *παντρόμους ἔρωτας* as mildest remedy. Blomfield wishes *πλήθουσι* for *πλάθουσι*. Of course! Our poet does not say *πλάρης*: even Pindar, Pyth. iv. has *πλήθοντος*, and in the Tragedians *πλάθουσι* means *appropinquant*. Dindorf ejects *βλαστοῦσι*, and makes havock of syntax. *Βλαστέω* in *form* is justified by *βλάστησις*, and the sense (*shoots up*) is not wrong of meteors. If lightning was intended, *πλήσσουσι* is more forcible, but would

be disagreeable with *πλήθουσι*. Blomfield well writes *κάνε-
μóεντ' ἂν φράσαις*. Nearly all now seems to me right. No:
it is hard to digest

δεινὰ δειμάτων ἄχη [or Blomfield's *ἄγη*].

I must propose *δείν' ἐδεσμάτων ἄχη*, dreadful and painful
foods, *i.e.* poisonous plants.

As to Blomfield's *πολλὰ καὶ δεινὰ*, it suffices to reply that
the prose idiom was not always chosen by a poet. The same
applies to his condemnation of *τίς λέγοι*;

As to the metre, a Trochaic tetrameter catal. is preceded, first
by *two* Cretics; next by *three* Cretics; then by *one* Cretic; if
αντᾶϊων and *παντρόμους* be accepted.

v. 614. *ἀκαίρως* δὲ is certainly corrupt. I suggest *Ἀχαι-
οῖς γε*, to contrast Achaian homes with Barbarian, Pelasgian,
Lemnian. Blomfield well suggests *ἀπευκτέον* for *ἀπεύχeton*.
In apposition to this, I write *σεβαστέον*, for the old *σεβας-
τίων*, which editors have changed to *τίω*. For *ἐπικότῳ* (un-
metrical and here illogical), I propose *ὑπερκότῳ*, with sense as
in *Agam.* 795 (or *ὑπερκόπῳ*, if Blomf. will so have it). It
seems to mean *high-handed, successful, triumphant*. These
small changes give good sense, good structure, and good metre.

ἐπεὶ δ' ἐπεμνησάμην ἀμειλίχων [στρ. γ.
πόνων, Ἀχαιοῖς γε δυσφιλὲς γαμή-
λευμ' ἀπευκτέον δόμοις,
γυναικοβούλους τε μήτιδας φρενῶν
ἐπ' ἀνδρὶ τευχεςφόρῳ,
ἐπ' ἀνδρὶ δήοις ὑπερκότῳ· σεβασ-
τέον δ' ἀθέρμαντον ἐστίαν δόμων,
γυναικείαν ἄτολμον αἰχμάν.

v. 622. *δήποθεν* as a particle seems at best very prosaic, and

γοᾶται elsewhere is not *passive*, but *middle*. May one see ἄποθεν (*from afar*) in δῆποθεν? Γοᾶται δὲ δὴ ἄποθεν κατάπτυστον, "It is wailed over from afar."

v. 632. Blomfield interprets τὸ μὴ θέμις to mean τὸ ἀνόσιον and changes παρεκβάντες to the genitive -βάντος, so as to yield "the guilt of a transgressor"; next he renders πατούμενον as if it were πατέϊται (scarcely endurable); lastly, he assents to the Scholiast, that "guilt is trodden under foot" means, "guilt is neglected, overlooked, and passes with impunity," ἡμέλῃται ὑπὸ τῆς Δίκης. This last interpretation is astounding; but I can see no other meaning in his words.

Τὸ μὴ θέμις ἐμίαναν would mean, "They defiled that which it is not lawful (*to defile*);" so that in the words before us τὸ μὴ θέμις means τὸ ἀγνόν, or τὸ ὄσιον, as I think. I see no escape here from the belief that a verb in the 3rd pers. pl. is lost, which supports παρεκβάντες and takes τὸ μὴ θέμις as its accusative. The verb ὤλεσαν at once suggests itself. The particle οὐ before λάξ ruins the sense, which requires (an equivalent of) τὸ μὴ θέμις γὰρ ὤλεσαν, λάξ πέδοι πατούμενον. No further change is wanted, whether for sense or for good metre: the next line, with παρεκβάντες, joins on naturally. But is not this too long for the antistrophe? It is. But after the corrupt διμασε or δομασι (of which δόμοισι is made,) follows αἰμάτων abruptly. Something appears there to be lost. Is the sense perfect? It leaves τέκνον somewhat vague: "Fate brings, over and above, a child into (the) house." This, we are to suppose, points to Orestes. Was not our poet more likely to say, "into the house of the father"? I certainly wish for τοῖς πατρὸς, which exactly responds to ὤλεσαν.

I expect to be told that we must not tamper with *antistrophe* as well as *strophe*: else we open too wide a door. Well: if any

one grudge this additional Iamb or Cretic, let us try what comes of tightening up the antistrophe. Read *δόμοισι, χαίμάτων*—then how is the strophe to be dealt with? To get room for the indispensable verb in 3rd pers. pl., you will have at least to sacrifice *πέδοι* (no great loss), and probably *γάρ*. If you allow *δόμοισιν οἷς (suis), χαίμάτων*—you get “a child into *his own* house;” certainly an improvement. Then, to get *ᾤλεσαν* in, you must undesirably transpose, and change *γάρ* to *δὲ*, viz. *τὸ μὴ θέμις δὲ λὰξ [ᾤλεσαν] πατούμενον*, or with a verb in the present tense, *τὸ μὴ θέμις γὰρ [αἰσχοῦσι] λὰξ πατούμενον*, from *αἰσχόω* for *αἰσχύνω*. This is rather *less* mild of treatment, and less satisfactory than *ᾤλεσαν* with [*τοῖς πατρός*]. I do not see that this last *at all* outsteps the real exigency.

v. 687. Is *παροῦσαν* said *aside* to the audience in a double sense, as Clytaemnestra in the Agamemnon says *ἐς δῶμα ἄελπτον* in double sense? We do not relieve the difficulty by putting the wail into the mouth of Clytaemnestra; for she could not utter the sarcasm *βακχείας καλῆς*. Electra uses daring insult amid her pretended grief, to aid in blinding her mother. If *παροῦσαν* *must* be changed, I prefer *προδοῦσαν* to the *παρ' οὐδὲν* which Blomf. accepts.

v. 701. *ὀπισθόπους δὲ τοῦδε*. From v. 663 the queen would infer that Orestes had come without a companion. How can this plural be defended?

vv. 714-716. A very embarrassing little sentence. Great as is the tangle, a transposition in 715 will relieve it.

*νῦν γὰρ ἀκμάζει Πειθῶ δολίαν
χθονίον θ' Ἑρμῆν ξυγκαταβῆναι,*

after which Blomfield's interpretation of *τὸν νύχιον* as Orestes is natural. The *ξυν* implies two agents.

v. 722. †τοὺς ξένους καλεῖν manifestly is wrong, and is so marked by Porson. But why make difficulty about inserting the necessary ἐς?

Αἰγισθον ἢ κρατοῦσ' [ἐς] τοὺς ξένους καλεῖν yields excellent sense, and has as good a Caesura as many other lines in our poet.

v. 744. δίψη τις. Elmsley explodes this nominative, and Blomfield bows to his authority. To eject all our poet's Ionisms does not pay, yet δίψ' εἵτις of the Oxford edition is satisfactory.

CORRUPT CHORUS vv. 771-824.

Severe change is indispensable.

v. 773. δὸς τύχας τυχεῖν δέ μοι. I propose πλεῖν (to sail) for τυχεῖν. The metre of the antistr. is Cretic. For δέ μοι I write δόμοις. Κυρίως of the old books I refuse to change; indeed the Schol. explains it βεβαίως.

v. 774. Robert. τασωφροσυνευ. Out of this I hammer πανσόφῳ σθένει: μαιομενοῖς I make into μαιομένα σ', the participle referring to μοι in the first line. v. 775. διαδικασαι I keep unchanged. On the whole I have δὸς τύχας πλεῖν δόμοις κυρίως, πανσόφῳ | σθένει μαιομένα σ' ἰδεῖν διαδικασαι. There remains: Πᾶν ἔπος ἔλακον ὦ Ζεῦ, σύ νιν φυλάσσοις.

But what of the antistrophe? In 773 I have made a line of four Cretics. Its response is πημάτων, ἐν δρόμῳ προστιθεῖς μέτρον. Even before fixing the strophe as above, I had wished to correct ἐν into κᾶν and προστιθεῖς into προστιθείης, in order to obtain a better sense. Heath, Musgrave, and Blomfield omit ἐν, which is somewhat more of a liberty than changing ἐν to κᾶν: nor do I drop in the strophe τύχας with Blomfield, nor change κυρίως to κυρίους nor διαδικασαι to διὰ δίκας.

But we must not decide by counting details. To obtain right and natural *structure* is the main point, well-formed sentences and right emphasis.

v. 784 old text. *τίς ἂν σωζόμενον ῥυθμὸν τοῦτ' ἰδεῖν δάπεδον ἀνομένων βημάτων ὄρεγμα*. This has no syntax, no clear sense; but the last three words seem to be sound. They are right in metre, but for *δάπεδον* we need a dactyl, to correspond to *πᾶν ἔπος*, and for *τοῦτ' ἰδεῖν* we need what will have the rhythm of *διαδίκασαι*. I conjecture *ποτέ διαθεῖν ἔμπεδον*, as Hom. Iliad xiii. 141, says, *θείει ἔμπεδον*. In Blomfield's note I read, "*σωζομένου ῥυθμοῦ* G. ad marginem Ask." Adopting this genitive absolute, we have to make syntax out of *τίς ἂν διαθεῖν βημάτων ὄρεγμα*: where for *τίς ἂν* one might rather expect *δὸς οὖν*. The line absolutely demands bold remedies. Those who retain *τίς ἂν* have to change *ἰδεῖν* to *ἰδοι*, *δάπεδον* to *διὰ πέδον* with somewhat feebler sense, less accurate rhythm, and the necessity of altering *διαδίκασαι* for the worse. And why should *τίς ἂν* be sacred? On the whole I propose

*δὸς οὖν, σωζομένου | ῥυθμοῦ, ποτέ διαθεῖν | ἔμπεδον
ἀνομένων | etc.*

where the metre seems to be of the Choriambic type: *πῶτῃ* and *ἄνῳ* each does duty for a long syllable.

v. 793. *τὸ δὲ καλῶς κτάμενον* ought (I think) to be *τοῖνδε καλῶς καταμένοιν*, and should *end* the third strophe. The Mesode should begin with *ὦ μέγα . . .*

v. 794. The old text is *εὖ δὸς ἀνιδεῖν δόμον ἀνδρὸς*. Here *ἀνιδεῖν* is certainly wrong. It gives imperfect sense, and cannot coexist with *ἰδεῖν* in next clause. But *there is no other word which we have a right to call corrupt*. Treating this verb as the *sole* seat of error, I alight on *ἀνᾶπνεῖν* as its only good

substitute; with the sense, "Grant the house of the man to gain *respite* (or renewed breath)." After *στόμιον* in a double Choriamb, I expect a consonant; and idiom suggests rather *σὺ δὲ* when a God has been invoked. I prefer *σὺ δὲ δὸς* (or *δὸς τ'*) *ἀναπνεῖν* to *εὖ δὸς ἀναπνεῖν*, but I should hardly dare to strike *εὖ* out of the text. In the three lines which follow, the old text may possibly be sound, without Hermann's *ἐκ δνοφερᾶς*.

v. 799. *ἐπιφορώτατος* is visibly and confessedly wrong. I write *ὁ φωριώτατος*.

v. 802. *κρύπτ' ἄσκοπον*—bad in sense and metre. I suggest *κρύφα μὲν εὖσκοπον δ' ἔπος*—as suited to *εὖσκοπος Ἑρμῆς*.

v. 803. *νύκτα πρό τ' ὁμμάτων*—bad in structure and metre. Read *νύκτωρ προῦμμάτων*—then it responds to *λύσασθ' αἶμα προσφάτοις δίκαις*. Night is opposed to *καθ' ἡμέραν*. Critics vainly try to join *νύκτα σκότον τε*.

v. 804. That Schutz rightly changed *ἐμφανέστερος* to *ἐμφανέστερον*, I wonder that any can deny; but when *after* this line we place (taken from 801) *πολλὰ δ' ἄλλα φανεῖ*, in response to *τοῖνδε καλῶς κταμένοιν*, it becomes quite necessary to understand in 804 that "*by day* Hermes is *per-spicious*." Without this, the *καὶ τότε* of 805 is unmeaning. "*Then*;" but When? Clearly when Hermes reveals something. The word *χρηζων* seems to have been added by some one who thought Apollo was intended. Out of *πολλὰ δ' ἄλλα*, I make *πολλὰ δὲ κάλλα φανεῖ*, *metri causâ*.

v. 805. Old text, *καὶ τότε δὴ πλοῦτον δωμάτων λυτήριον*. Metre and sense condemn this. It ought to mention *song* in contrast to *playing on the lyre*, *κρεκτὸν νόμον*, therefore I write *καὶ τότε ᾠδὰν*. In *πλοῦτον* I see *κλύτον*, with its

noun *λύτρον* for *λυτήριον*, which is indeed too long for the antistrophic line.

810 *Vulg.* *μεθήσομεν πόλει*. Blomfield ill punctuated after *μεθήσομεν*. What follows is corrupt. *Τὰ δ' εὖ ἐμὸν ἐμὸν κέρδος ἀέξεται τόδε*. I get sense and right metre by *Τὸ δ' εὖνομον ἐμοὶ κέρδος ἀύξεται τόδ'*, "But to me this gain from Good Order is increased."

815. *Θροούσα πρὸς σε, "Τέκνον"* must answer to *δίδυμα καὶ τριπλᾶ*. Necessarily *πρὸς σε* must be omitted; probably *θροομένα* is truer than *θροούσα*.

vv. 815-16. For *περαίνων*, where a verb is wanted, Blomfield excellently writes *πέραιν' οὐκ ἐπίμομφον ἄταν* giving to the epithet the much-needed negative particle without damage to the metre.

v. 818. The old *σχέθων* is right, with *λύτρον* for *λυτήριον* in the strophe.

v. 821. *πρόπρασσω χάριτος ὀργᾶς λυπρᾶς*, is against sense and metre. We need an imperative for *πρόπρασσω*: why not *πρόπραξον*? Line 821 ought to respond to *γοητῶν νόμον μεθήσομεν*, which is quite sound. Write in a heap *χαριτοσοργας*, and you see that it may come from *χάριν σφαγᾶς*; next for the spondee *λυπρᾶς* write *λυτήρος* and you reconcile the metre. The sense is: "Extort for (your friends) the favour (or advantage) of a liberating slaughter." This gives a possible text, *πρόπραξον χάριν σφαγᾶς λυτήρος*.

v. 822. *ἔνδοθεν | φοινίαν ἄταν τιθείς*. In the strophe are three Cretics as I have restored it: nor in the old text has *ἐμὸν ἐμὸν κέρδος ἀέξεται* at all the same rhythm as *φοινίαν ἄταν τιθείς* (Trochaic). *Φόνιος* is common in tragedy, but generally forms a feminine *φονία*, yet Suppl. 805

has *φόνιος ἀποκοπά*. Blomfield before *ἔνδοθεν* adds *τοῖς*, for which I find no room.

v. 824. *τὸν αἴτιον δ' ἐξαπολλὺς μόρου*. This is good sense, but does not respond to the last line of the strophe, *-ξεται τόδ', Ἄτα δ' ἀποστατεῖ φίλων*, which it were unplausible to alter into conformity. We should need a verb with the rhythm of *ἀπέστη*. Since *τὸν αἴτιον* may mean absolutely "*guilty*" without a genitive or anything in the context to say *of what*, we seem guided to look on *μόρου* as the word which must be changed. It occurs to me to write for it *ἐν μέρει*, *vicissim*. *Ἀπέστη* for *ἀποστατεῖ* is certainly a wrong tense, therefore it is not an alternative cure of the discord.

The order of antistrophics in this choral ode is peculiar, and the number of changes of the old text here suggested may make it expedient to present it as a whole.

A. νῦν παραιτουμένη μοι, πάτερ
 Ζεῦ θεῶν Ὀλυμπίων,
 δὸς τύχας πλεῖν δόμοις κυρίως, πανσόφῳ
 σθένει μαιομένα σ' ἰδεῖν διαδικάσαι.
 πᾶν ἔπος ἔλακον· ὦ Ζεῦ, σύ νιν φυλάσσοις!

B. πρὸ δὲ δὴ ἄχθρων τὸν ἔσωθεν μελάβρων, Ζεῦ,
 θές· ἐπεὶ νιν μέγαν ἄρας
 δίδυμα καὶ τριπλᾶ παλίμ-
 ποινα θέλων ἀμείψει.

a. ἴσθι δ' ἀνδρὸς φίλου πῶλον εὖ-
 νιν ζυγέντ' ἐν ἄρμασιν
 πημάτων, καὶ δρόμῳ προστιθείης μέτρον!
 δὸς οὖν σωζομένου ρυθμοῦ ποτὲ διαθεῖν
 ἔμπεδον ἀνομένων βημάτων ὄρεγμα

C. οἷ τ' ἔσω δωμάτων
 πλουτογαθῇ μύχον νομίζετε,
 κλῦτε, σύμφρονες θεοί!
 ἄγετε, τῶν πάλαι πεπραγμένων
 λύσασθ' αἶμα προσφάτοις δίκαις.
 γέρων φόνος μηκέτ' ἐν δόμοις τέκοι,
 τοῖνδε καλῶς κταμένοιν.
 μεσφδ.] ὦ μέγα ναίων στόμιον!
 εὖ δὸς αναπνεῖν δόμον ἀνδρὸς, [οἷ σὺ δὲ δὸς—
 καί νιν ἐλευθερίως
 λαμπρῶς τ' ἰδεῖν φίλοις
 ὅμμασιν ἐκ δνοφερᾶς καλύπτρας.

c. ξυλλάβοι δ' ἐνδίκως
 παῖς ὁ Μαίας ὁ φωριώτατος
 πράξιν οὐρίαν θέλων.
 κρύφα μὲν, εὐσκοπον δ' ἔπος λέγων,
 νύκτωρ προὔμμάτων σκότον φέρει,
 καθ' ἡμέραν δ' οὐδὲν ἐμφανέστερον,
 πολλά τε καῖλλα φανεῖ.

D. καὶ τότε ὧδ' ἀν, κλυτὸν δωμάτων λύτρον,
 θῆλυν οὐριοστάταν,
 ὁμοῦ δὲ κρεκτὸν γοητῶν νόμον
 μεθήσομεν πόλει· τὸ δ' εὖ-
 νομον ἐμοὶ κέρδος αὖ-
 ξεται τόδ', Ἄτα δ' ἀποστατεῖ φίλων.

b. σὺ δὲ θαρσῶν, ὅταν ἦκη μέρος ἐργων,
 ἐπαύσας Πατρὸς ἀνδάν,
 θρεομένα “Τεκνον” πέραιν’
 οὐκ ἐπίμομφον ἄταν·

d. Περσέως τ' ἐν φρεσὶν καρδίαν σχέθων,
 τοῖς τ' ὑπὸ χθονὸς φίλοι-
 σι τοῖς τ' ἄνωθεν πρόπραξον χάριν
 σφαγᾶς λυτῆρος, ἔνδοθεν
 φόνιον ἄταν τιθεῖς,
 τὸν δ' αἴτιον δ' ἐξάπολλυ' ἐν μέρει.

Observe the *schema* :

A B a C μεσ. c D b d

851. ἀρχάς τε πολισσονόμους. Rather than alter this to the dative, I imagine words lost, such as [πάλιν ὀρθώσας], which represent Orestes as about to be a constitutional king. See Πιστὰ of 391.

v. 869. ποῖ seems right. No need of ποῦ ;

v. 870. ἐπὶ ξυροῦ, an idiom out of place. Abresch well corrects to ἐπιξήνου, as in Agam. This line is better as a reply of the Chorus.

v. 877. εἰ νικῶμεν of Dind. to me seems alone right.

v. 921. I suggest to add after this line that which appears out of place at 1001 νῦν αὐτὸν αἰνῶ, νῦν ἀποιμώζω †παρῶν. [πόνων?]

v. 925. Here, at ἐπολολύξατ', strophe B should begin. Antistr. b. is at v. 948. μέγαν ἀφηρέθην—which Blomfield did not see.

v. 931. ὑπὸ δυοῖν. Hermann, Schutz, Butler alter to ὑπαὶ δυοῖν.—It is better for the antistrophe. Blomfield did not see any antistrophe, and retained ὑπό.

v. 935. ἔθιγε δὲ ξίφους seems to me undoubtedly right, and χερὸς ἐτήτυμος better than the correction ἐτητύμως.

v. 940. τάπερ ὁ Λοξίας ὁ Παρνάσσιος is flat and prosaic. I make no doubt that the true text is ὁ Παρνασσίας χθονὸς. Also τάπερ ὁ probably ought to be τῶν περὶ, referring to ἐχθροῖς. "Concerning whom Apollo *being angry*," is a natural connection, and in Homeric dialect ὀχθήσας would suit; to later Epic ἐποχθίζω belongs. Whether ἐποχθέων or ἐποχθίσας is hidden in the portentous ἐποχθιαξεν, is doubtful. I think τὰν has adhered to one of them: ἐποχθίσας, τὰν, is a natural and sufficient correction. The τὰν ἀδόλως δολίαν means Δίκη, *pede Poena claudo*. This short line perhaps ought to be a dochmee, in harmony with the rest: then we must interpret δολίαν as an Iamb, which is credible, when we remember that πόλεως is so treated, and θεὸς as a monosyllable, also καρδίαν is made a spondee.

v. 943. βλαπτομέναν is bad in metre and sense. It must mean *limping*, i.e. βλαψίπουν. Scholefield interprets ἐποίχεται, *arcessit*, but gives no example of this sense. *Obire* is the received rendering. Ἐν χρόνοις θεῖσαν is nonsense; but Θ being like O, ἐν χρόνοις οἷσιν, "*suis temporibus*," pleases me as a very mild remedy. Moreover, separating into οἷσι νεποίχεται, we find οἷσι μετοίχεται to yield Scholefield's *arcessit*. Hermann's χρονισθεῖσαν is more ingenious than true. I retain ἐν, though I modify βλαπτομέναν.

v. 945. κρατεῖται πῶς τὸ θεῖον παρὰ τὸ μὴ ὑπουργεῖν κακοῖς. Mere prose, and bad prose! The current phrase, ὥς ὁ λόγος κρατεῖ, persuades me that this line ought to begin with κρατεῖ τοι λόγος (a dochmee), agreeing with τυχαὶ δ' εὐπρόσω—| the τοι introducing a maxim. Next, the sense is, that the divinity is not a tool to evil men. But I think, through

the corrupt *παρὰ τὸ μὴ* the word *Δία* has been lost after *ὑπουργεῖν*. Metre suggests *τὸ, θεῖόν περ ὄντα, μὴ ὑπουργεῖν [Δία] κακοῖς*. *Ἄξιον δὲ* is good also in sense. Yet neither *μὴ ὑπουργεῖν*, with hiatus, seems right, nor do I like to insert *[οὐχ]* after *μὴ*. Perhaps the *λόγος* includes *both* clauses. Thus: *μήθ' ὑπουργεῖν Δία κακοῖς, ἄξιόν τ', i.e. ἄξιον εἶναι*. Else *μὴ ὕχ* and *ἄξιον δὲ*.

EXCURSUS ON vv. 948-955.

Old text: *μέγαν τ' αφηρέθην ψάλιον οἴκων | αναγεμαν δόμοις, κ.τ.λ.* To amend this passage, we need a previous judgment, what was the poet's drift? Did he write *χαμαιπετεῖς* or *χαμαιπετής*? Both are sounded alike by the modern Greeks.

(a.) Elmsley, Blomfield, Scholefield, Dindorf, all choose *χαμαιπετεῖς*. Then the *δόμοι* are the foremost thought. They were long prostrate, and soon will be exalted. Elmsley gives us: "Lift up my voice!" To whom is she speaking? objects Blomfield; who sets before us, *ἄνα γε μὰν, δόμοι!* changing *δόμοις* into the vocative. Scholefield and Dindorf follow him, perhaps only because he changes so little. Scholefield dutifully says: "*Correxit* Blomfieldius." But what after all is Blomfield's sense? "A great ring-curb of the house was taken away. Arise, ye houses! (*quin resurgite!*) Ye have long been prostrate; but soon an accomplished band of dancers shall cross the outer piazza, and purify the inner hearth, etc. . . ." To me this is incredible. If the poet was so eccentric as to tell us that a great ring-curb (*ψάλιον*) was taken away, he would have added at least a line about this mighty curb, to show what he meant.

Was it Agamemnon, taken away by death? or Orestes, by exile? To jump into apostrophe, and with the conciseness of military command cry, "*Up, γε μὴν*, ye houses!" is not plausible. (What *γε μὴν* here means is as obscure as a military oath.) But the house has no voluntary power to *get up*; therefore the exhortation is out of place. It is marvellous that so experienced and sage a critic as Blomfield should say of *ἄνα γε μὰν, δόμοι!* "*Quod dedi, certissimum puto.*"

(b.) If we take *χαμαιπετής* (as do "*Turnebus et recentiores*," according to Blomf.), we absolutely need a masculine for its noun, which can only be *ψάλιον*. Then *ψάλιον* is necessarily corrupt. In 1859 I proposed *ἄλιον*, to mean *the Sun of Prosperity*, though I felt it strange indeed that *ἄλιον* should have been made *ψάλιον*. I was forced to find *δ' ἐμοῖς* in *δόμοις*, but afterwards saw it impossible that an alien slave should say *οἰκίαις ἐμοῖς* of her master's palace. This idea I had to abandon. Then what person or object is hidden in *ψάλιον*? He, or it, is long prostrate, but soon becoming *παντελής*, will purify the house. (*Χρόνος* is evidently corrupt; but *χόρος* is unsuitable. *παντελής χρόνος* "perfected by time or in time," has always seemed to me an easy improvement.) Agamemnon cannot arise from the dead in fulness of time; therefore I conclude, *ψάλιον* must conceal the idea of Orestes. His "removal" then *means* his exile in the house of Strophius the Phocian; therefore what follows must allude to this exile. Now *δόμοις* cannot coexist with *οἶκων* or *οἰκιῶν*. This makes me see *Φωκέων* in the last word. The *neuter* *ψάλιον* being now inadmissible, let me try *ψαλίδα Φωκέων* for *ψάλιον οἰκιῶν* (each a good dochmee, as in strophe B, *δεσποσύνων δόμων*). Well: *ψαλίδα* is an arch or vault. Orestes might be called a Pillar of the house, a Keystone or

Cornerstone; why not an Arch? Let us try farther: ψαλίδα, Φωκέων | ἀναγεμ ἐν δύμοις, by changing *αν* to ἐν. What can ἀναγεμ stand for? At once I saw ἄποθεν would do, for “*afar* among the Phocians;” or ἡμενον *inactive* among the Phocians; or closer still to ἀναγεμ, what of ἄγαμον? Excellent from a royalist, eager for an heir to the throne; only that “an arch (or vault) unmarried” is absolutely too ridiculous for an Aristophanes. Nay, an Arch *travelling* into Phocia or *sitting idle* in Phocia are equally inadmissible combinations. Ψαλίδα *cannot* have been the poet’s real word, but Φωκέων | ἄγαμον ἐν δόμοις is a probable text. Finally, this brings me to an audacious conjecture (so I suppose it will be called): that with our poet τάλις, as with all writers πάρθενος, was of either sex; that he wrote μέγαν τάλιδα for a *mighty* youth, μέγαν νεανίαν; but τ, as elsewhere, was mistaken for ψ; so ταλίδα was corrupted into ψαλίδα. By a second corruption ψαλίδα Φωκέων became ψάλιον οἰκίων, then ἄγαμον remained unintelligible. Thus I attain: μέγαν ἀφηρέθην τάλιδα, Φωκέων | ἄγαμον ἐν δόμοις.

v. 954. ἐλαση ἐλατηρίοις or ἐλατήριον is incredible. Ἐλάση is too short for the metre. If δολίαν in the strophe can be an Iamb, μύσος ἅπαν ἀπολούση is specious.

v. 955-8. The general sense is clear, τύχαι πεσοῦνται πάλιν ἐμμελῶς. To whom? θρεομένοις, to persons who shriek (or whimper). Some other definition is essential. True: we must join θρεομένοις ἰδεῖν. Can this mean “*iis qui queruntur se vidisse*”? At least that requires ἐωρακέναι: nor does θρέομαι mean *I complain*. I do not elsewhere find it with an infinitive. Besides, we need τε after ἀκοῦσαι. Blomfield says: “*θρεομένοις corruptum judico.*” With good reason. Ought not ἰδεῖν ἀκοῦσαι θρεομένοις probably to be ἰδεῖν ἀκοῦσαί τ’

ἐραμένοις? These must be Electra and the Chorus. Sophocles has ἔραμαι πύθεσθαι, *I desire to be informed*. Further, how can the τύχαι be called μέτοικοι δόμων? (The old edd. have τύχα, but πεσοῦνται demands τύχαι.) Much less harsh is the metaphor, if we read μετοίκοις. Electra was but a *half* citizen (nay, a mischievous hound, 440) under Ægisthus. We have metre responding to the strophe, if we read τύχαι δ' εὐπροσωπόκειται τὸ πᾶν | ἰδεῖν ἀκοῦσαι τ' ἐραμένοι- | σιν μετοίκοις δόμων. The only doubt is: what is meant by Electra and her friends desiring to see and hear the whole (τὸ πᾶν)? I can reply; Prudence and Decency forbade saying "the murder of the guilty pair"; but this is concealed under τὸ πᾶν. Perhaps that is true: yet in 382-4 there is no concealment.

That Blomfield condemns θρεομένοις is a step forward. Deducting its θ to get the τ' which we need, ἐραμένοις comes very near, and is plausible.

From 935 onward I recapitulate:

ἔθιγε δὲ ξίφους χερὸς ἐτήτυμος
Διὸς κόρα· (Δίκαν δέ νιν
προσαγορεύομεν
βροτοὶ, τυχόντες καλῶς)
ὀλέθριον πνέουσ' ἐν ἐχθροῖς κότον.

C. τῶν πέρι Λοξίας, ὁ Παρνασσίας
μέγαν ἔχων μυχὸν χθονὸς, ἐποχθέων,
τὰν ἀδόλως δολίαν [οἱ ἐποχθίσας]
βλαψίπουν ἐν χρόνοις οἷσι μετοίχεται.
κρατεῖ τοι λόγος, τὸ, θεῖον περ ὄν-
τα μῆθ' ὑπουργεῖν
[Δία] κακοῖς, ἄξιόν τ' οὐρανοῦ-
χον ἀρχὰν σέβειν. Πάρα τὸ φῶς ἰδεῖν.

- b. μέγαν ἀφηρέθην τάλιδα, Φωκέων
 ἄγαμον ἐν δόμοις. Πολὺν ἄγαν χρόνον
 χαμαιπετῆς ἐκεῖτ', αἰὲ
 [τύχας ἀμμένων,] Line defective.
- c. τάχα δὲ παντελὴς χρόνῳ ἀμείψεται
 πρόθυρα δωμάτων, ὅταν ἀφ' ἐστίας
 μύσος ἅπαν ἀπολόου-,
 ση καθαρμοῖσιν ἄτας ἐλατηρίοις.
 τύχαι δ' εὐπροσώποκοιται, τὸ πᾶν
 ἰδεῖν ἀκοῦσαί τ'
 ἐραμένοισιν, μετοίκοις δόμων
 πεσοῦνται πάλιν. Πάρα τὸ φῶς ἰδεῖν.

vv. 1027-8. Instead of transposing with Blomfield, I wish as a *milder* remedy, for καὶ μαρτυρεῖν μὲν ὥς, to read συμμαρ-
 τυρήσειν πῶς. To πῶς a fanciful reader replied Μενέλεως,
 which crept into some texts.

v. 1029. ἀλήτης τῇσδε quite needs εἰμὶ. Τῇσδε may have
 come from remembering Agam. 1253, and is not needed. I
 think we ought to read ἐγὼ δ' ἀλήτης εἰμὶ.

v. 1056. The easiest cure is to omit Θυέστου as an inter-
 polation.

EUMENIDES.

Numbers of lines as in Linwood.

v. 7. δίδωσι δ' ἡ γενέθλιον. Blomfield proposes ἦδε γενέθλιον. Quite right, I think.

vv. 17, 18. The double acc. νιν φρένα is awkward. Schutz wishes to couple νιν with ἴζει. Good: but to attain this, must we not exchange τέχνης and ἴζει? Our poet's syntax is never confused. Try:

ἴζει δέ νιν Ζεὺς, ἔνθεον κτίσας φρένα
τέχνης, τέταρτον. . . .

Yet a simpler remedy may be φρενὶ for φρένα.

τέχνης δέ νιν Ζεὺς ἔνθεον κτίσας φρενὶ,
ἴζει τέταρτον. . . .

v. 21. The old text Παλλὰς προναία is surely well justified by Blomfield's note in Linwood.

v. 50. Wakefield's excellent supplement deserves to be printed in the text before this line,

[οὐδ' Ἀρπυΐαισι τὰς γὰρ ἐπτερωμένας]

v. 76. βεβῶτ' ἂν αἰεὶ is of course wrong; but to interpret ἂν into the preposition ἀνὰ with αἰεὶ interposed before τήν, needs much proof before it can be endured. βεβῶτ' ἀλαῖσι may for a moment seem admissible; but the next line ὑπέρ τε πόντον, strongly suggests that we ought to divide the words into βεβῶτα τιναιεῖ, and then interpret into βεβῶτα πᾶρ τε.

v. 92. σέβει τοι Ζεὺς τόδ' ἔκ νόμων σέβας. All confess that ἔκ νόμων is not right, but Hermann's ἐκνόμως (lawlessly) is to me wildly wrong. Ἐννομον or ἐννόμως is plausible. But is no one offended by σέβει σέβας? At first

it was to me unendurable, until it occurred that ἐκ νόμων ought to be ἐμπόρων. "Jove, let me tell thee, reveres this power of thine which travelling merchants revere." In such connection the repetition does not offend.

v. 97. If with Musgrave we exchange 97 and 99, the old reading ὥς in 96 is best, and ἔκτανον means *I killed*. This appears our simplest cure.

v. 105. βροτῶν. Hermann from the Schol. wishes to read φρενῶν for βροτῶν. It is far more to the purpose: but φρεσὶν seems better still.

v. 118. φίλοις γάρ εἰσιν οὐκ ἐμοῖς προσίκτορες. No one seems to approve this: "for *my* friends have no patrons(?)." Quid ad rem? Hermann and Linwood write ἐμοῖ, i.e. "[my] friends have patrons(?), but I have none." Schutz has φίλοι. . . . ἐμοῖ . . . "friendly patrons (?) to *me* are none." The γάρ is intended to account for Orestes' escape. Surely the line ought to refer to him. I suggest ἐστὶν for εἰσὶν, and προσίκταῖος for προσίκτορες. Φίλοις γάρ ἐστιν οὐκ ἐμοῖς προσίκταῖος. He is a suppliant to those who are no friends to me.

v. 132. πόνου. The eye of the copyist seems to have been misled by πόνος in the next line. I have little doubt that the poet wrote δρόμου. The sound of the vowels in the ear would also tend to error. Linwood's arguments about repetitions all seem to me the reverse of right. In 583 of this play δέρματι has been similarly corrupted by ἀτέρμονι *beneath it*. In Suppl. 487, 488 πολιτισσούχων also by general conviction is *wrongly* repeated, and in Sep. Th. 388, 9, μένων after μένει, for κλύων. In Choeph. 502, 503, λόγον ends both lines, but is almost certainly wrong in the former, where I propose γόον. In Choeph. 156, 157 the second βέλη is flagrantly absurd. The right inference from the facts is, not that the poet carelessly

repeats ; but that a copyist who imitates mechanically is sometimes led astray by his eye falling on a wrong word. The same happens in copying numbers mechanically, as I can personally attest from unpleasant experience.

v. 137. *ἐπουρίσασα τῷ*. We are free to write *τῷ* (for *τινι*), which will glance at Orestes, as at Zeus v. 340. I cannot believe with Linwood that in Æschylus *ὁ* can mean *οὗτος* or *ἐκεῖνος* except with *μὲν*, *δὲ* and *γάρ*. See on v. 170, v. 7, v. 337.

v. 158. *βαρὺ τὸ περίβαρυ*. For *τὸ* I wish *τι*.

v. 161. *θρόνον* of the old text, interpreted by *γὰς ὀμφαλὸν*, seems better than *θρόμβον*. If one *must* have a Spondee (which is not certain), *φονολιβῆ θρόμβῳ* gives better syntax.

v. 164. In our poet *ἦραν* and *ἡράμην* are both good. Why should *ἀράμενον* be changed to *ἀρόμενον*? He does imitate the Homeric *κῦδος ἄροιο* sometimes ; but he is not obliged to do it always. I think *ἔχειν* wrong ; for it, *ἔσω* is one possibility.

v. 169. Since *φυγὼν* means Orestes, *λυπρὸς* must refer to him, not to Apollo. Orestes must be nominative to *ἐκλύσεται*. Therefore *καὶ τὸν* ought to be *χαυτὸν*.

v. 171. With good reason Linwood suspects *ἐν κάρα*. I rather believe the poet wrote *ἐν Ἀΐδα*, "in the house of Pluto." This makes *ἐκ κείνου* (viz. "from Pluto") clear ; yet Scholefield's *ἐξ ἐμοῦ* is enticing.

v. 183. *καὶ μύζουσιν*. For *καὶ* we need *χοῦ*, "and where."

v. 185. *θεόπτυστοι* gives uncertain and unpleasing syntax. Is not *θεοπτύστης* far more probable?

v. 189. *πλησίοισιν* all feel to be wrong, but this does not make *πλουσίοισιν* right. I rather believe in *πανοσίοισιν*. *Μύσος* seems equivalent to *μιαρὰς οὔσας* and *τρίβεσθαι* to mean simply *versari*.

v. 191. εὐφιλῆς θεῶν is awkward syntax with genitive preceding. Θεοῖς would be natural and unblamable.

v. 207. ἤρκέσω is *vox nihili*, but ἡδέσω is not satisfactory, for it makes πιστώματα nominative to ἄτιμα and accusative to ἡδέσω. Ἀρκέσει of Bothe is good: but I see no fault in ἤρκεσ' ἄν.

v. 211. μόρσιμος, better than Linwood's μορσίμη.

v. 212. Again, with Dindorf I prefer φρουρουμένη in nominative to Linwood's dative.

v. 215. τὸ μὴ †γενέσθαι. Dindorf's τίνεσθαι, I hope, is universally approved.

v. 232. προστετριμμένον †τε πρὸς. Reisig's πάρος convinces me.

v. 252. ὑπόδικος χερῶν. I cannot accept from Scholefield χερῶν murder, nor from Linwood χρεῶν debt. What of ὑπόδοκος a refugee (ὑποδοχὴ refuge) and χερῶν the hands of the goddess?

v. 258. βοσκὰν φερούμαν. To get a dochmee, modern editors transpose, and print φερούμαν βοσκὰν; but the order is prosaic and seems to lose emphasis. I can more easily believe that the poet wrote an Iambic senarian, with four syllables in place of δυσπότου, such as δυσεμπότου, or δυσεκποτου, or δυσεντέρου.

v. 262. It is agreed that an Iamb is lost. We may read with suitable metre ἀσεβῶν [μάταν].

v. 271. χερὸς. Again, as in v. 252, Linwood has χρέος, adopted from Jacobs. The latter joins it with μητρόκτονον, which gives it a justification; though as to this Linwood dissents. Even the position of δὲ after μίασμα assists that interpretation: μαραινεται χρέος μητρόκτονον, μίασμα δ' ἔκπλυτον πέλει.

v. 293. †δαιμόνων σκιάν. Δαίμων, spirit, is an honorable word; νῦν δ' ἐστὶ μάκαιρα δαίμων, Alcest.—so in Homer, as well as the Tragedians. It is hard to believe that here and in v. 769 it is a word of contumely. One might have expected νερτέρων σκιάν, alluding to Odyssey λ 95. Is it possible that the poet wrote δαιταλεῖ σκιάν? See vv. 256-8. This would easily be corrupted, perhaps by first step into δαίμονι.

v. 305. τοὺς μὲν καθαρὰς χεῖρας προσνέμοντας. Against Hermann's original correction τὸν μὲν κ. χ. προνέμοντ' Scholefield convincingly argued: "Speciosa est Hermannii correctio, sed sensus τοῦ προνέμω minus aptus; nec credibile est librarios singularem numerum invenisse, pluralem intulisse, sequente διοιχνεῖ." After this, Hermann imagined an antistrophic system of anapaests, unparalleled, as I believe. Linwood has adopted it, with τοὺς μὲν καθαρὰς | [καθαρῶς] χεῖρας προνέμοντας. To me it seems almost certain that προσνέμοντας is a *prosaic interpretation* of a lost word, at which we have to make guesses. If we narrow the choice to some *participle*, the problem is not vague, nor the possible solutions numerous. In fact, only two have for a moment seemed to me plausible. One was τοὺς μὲν καθαρὰν χεῖρα νωμῶντας: but νωμᾶν is a verb not rare enough to make the change before us very probable. My second participial conjecture comes on me with the force of a discovery, viz. simply ἔποντας, which is very close to the ἔχοντας (apud Turnebum), mentioned in Linwood. The Homeric participle would urgently need explanation, and was peculiarly likely to induce change. Homer's τεύχε' ἔποντα hardly prepares a reader for χεῖρας ἔποντα: yet ἔπω as *causative* verb of ἔπομαι rather means "direct" (*cause to follow*), than "handle," which our dictionaries give; and προσνέμειν is nearly an equivalent of *direct*.

Porson was uneasy about the *συνάφεια* of these lines,—with reason, I think. Instead of exchanging (as he wished) *ἄφ' ἡμῶν* with *ἐφέρπει*, I would exchange *οὔτις* with *μῆνις*, making

*τοὺς μὲν καθαρὰς χεῖρας ἔποντας
μῆνις ἄφ' ἡμῶν οὔτις ἐφέρπει.*

Again, the *συνάφεια* is broken; but so is the syntax. The passage to the singular is too violent, and cannot be justified by well-known formulas. I imagine a line to be lost, of which the sense only can be known, viz. such as,

[*θάλλει γὰρ ὃς ἦ σῶφρων ἀγαθός τ',]*
ἄσινῃς δ' αἰῶνα διοιχνεῖ.

v. 329. *λάχη τάδε* refers to what follows. *Ἀπέχειν* is in apposition to *λάχη*, therefore *δὲ* after *ἀθανάτων* should be removed. Dindorf's change of *ἄκκληρος* to *μούνα* is too imperious. *Ἀμοιρος ἄκκληρος* falls short of *ἄμαχον ἀδάματον ἀπόλεμον* Choeph. 48. How to reconcile the metre with the antistrophe, see on 342.

v. 336. For *ἐπὶ τὸν ὦ* I hope that Dindorf's *ἐπιτόνως* pleases other critics. The old text is to me unendurable.

v. 338. *ὑφ' αἵματος νέου* with *μαυροῦμεν* is hardly good in logic and is convicted by the metre. Dindorf's *νεόαιμον* consults metre alone; for no one would have added *ὑφ' αἵματος νέου* as a comment; but to this objection *νεοαρδῇ*, which I venture to suggest as a substitute, is not open.

v. 339. *σπενδόμεναι* This sentence has no verb and no structure. The fault is mainly in the second line. We must write *σπενδομένα* in the singular, *ἐπικραίνω* for *ἐπικραίνειν* and drop *δ'* after *θεῶν*. Also for *ἐμαῖσι λιταῖς* I want *ἐμοῖς ἀλίταις*, "my culprits—my guilty ones," which

then explains the ἔθνος ἀξιόμισον. (Homer, Il. 3, has ἀλείτης.) Ἀγκρῖσιν need not be limited to *preliminary* examination by a magistrate. Μηδὲ here means "so as not *even*."

v. 342. αἵματοσταγὲς is confuted by the metre. The epithet must have been a note of explanation. There seems no alternative but to omit it, and then consider of what epithet (suited to the metre) it may have been the interpretation. The strophe is

παλλεύκων δὲ πέπλων | ἄμοιρος ἄκληρος ἐτύχθην,

which is not a true Homeric Hexameter, but the older ballad metre out of which the Epic line grew. Similarly in Euripides, Med. 629,

οὐδ' ἀρετὰν παρέδωκαν ἄνδρασιν, εἰ δ' ἄλῃς ἔλθοι,

where Porson wrongly inserted ἐν before ἄνδρασιν.

Dropping αἵματοσταγὲς from the antistrophe, we have

Ζεὺς γὰρ ἀξιόμισον [~ ~] ἔθνος τόδε λésχας.

After ἀξιόμισον a trochee is deficient, a trochee of which the sense shall be equivalent to *reeking with blood*, and thus capable of eliciting the note, αἵματοσταγὲς. One solution of this problem is the rather rare Homeric word φοινόν. I believe that this is here as good in metre as αἶμον (a word which Hermann denies to mean *bloody*). The first syllable of such a line as

ἄμοιρος ἄκληρος ἐτύχθην

admits of being long or short. I cannot believe with Linwood that the Furies describe *themselves* as ἀξιόμισοι. They deliver Jupiter from the vile task of dealing with detestable and polluted *men*.

v. 344. For ἄλλομένα I would write ἄλμένα from Homer's ἐπιάλμενος.

v. 347. To insert καὶ seems to me best, σφαλειρὰ [καὶ] ταυνδρόμοις, "which trip up *even* swift runners."

v. 353. κνέφας—μύσος—in apposition (says Scholefield) mean κνέφας μυσαρὸν. Strange! Rather μύσος (a polluted conscience) is the *cause* of κνέφας (moral darkness). In place of πεπόταται we need an active verb, having κνέφας for accusative, with which presently δυοφερὰν ἀχλὺν is closely cognate. For the rhythm of πεπόταται the poet had a large choice, περιπλάζει, περιχεύει, ποτικολλᾷ. He had no motive or excuse for being obscure or weak. Our part is, to inquire what *active* verb of suitable meaning comes closest in letters to πεπόταται. None occurs to me nearer than ποτιπάσσει, which an Attic scribe might change into ποτιπάττει. But this verb is ambiguous. If it be from πάσσω *sprinkle*, it may seem too weak; though, if applied to *hail* or *snow* darkening the air, no one would censure it. Πήσσω for πήγνυμι gives a stronger sense, but whether it could take a Doric α may be doubted.

v. 354. Καὶ offends, especially as introducing δυοφερὰν ἀχλὺν, almost identical with κνέφας, and less forcible. I timidly suggest Ναὶ, for Καὶ. But the verb αὐδάται is intolerable, though Scholefield renders it *spargit inter vociferandum*. Also the word φάτις seems to demand limitation.

Whose φάτις? In Agam. 443 the poet tells us, "ἀστῶν φάτις is equivalent to a public curse." There is no room here for ἀστῶν, except in the corrupt αὐδα. Therefore I ask the reader to ponder:

ναὶ! δυοφερὰν τιν' ἀχλὺν κατὰ δώματος ἀστῶν
χεί πολύστονος φάτις.

v. 355. μένει γάρ. Neither φάτις nor ἀχλὺς nor δῶμα nor ὁ ἀνὴρ suits as nominative to a verb μένει, which is an enigma here. I conclude that μένει is dative from μένος, and the stop after γάρ is an error. In what follows, σεμναὶ absolutely needs θεαί. I find θεαὶ hidden in δὲ καὶ. Τέλειοι for τέλειαι is not Tragic dialect. Our poet has τέλειοι τέλειαι τε Sept. Th. 156. I suggest τελείω to agree with μένει, then εὐμήχανοι and μνήμονες come out as *Predicate* with right emphasis. μένει γὰρ εὐμήχανοι θεαὶ τελείω . . .

v. 358. Some of the metre is obscure, but ἀτίεται is quite superfluous (to sense and to the antistrophe). Ἄτιμα διόμεναι λάχη | θεῶν διχοστατοῦντ' ἀνη- | make two good Iambic dimeters. Next come -λίω λάμπα | δυσοδοπαίπαλα | an Antispast and Dochmæe, to which the response is, -μίας κύρω | καίπερ ὑπὸ χθόνα. Kṛω being as good as kŷrō, there is no argument for introducing the strange word λάπα.

In v. 364 good sense seems to require ὑπὸ χθονὸς, which gives also a better dochmæe. This further suggests that δυσοδοπαίπαλα (itself a correction) ought to end in a long syllable. So unique an epithet might as well be given to λάμπα, or perhaps to the θεαὶ themselves, as to their λάχη. Δυσοδοπαιπάλα may be carped at, as not Attic; but *what* is Attic, with such a word?

v. 378. ὑμᾶς θ' ὁμοίας οὐδενὶ σπαρτῶν γένει. This is either ungrammatical or bad in sense. For ὑμᾶς the dative is required, and a new verb is wanted with the sense ὀρῶ, λέγω. Γένει (being *needless*, yet a word *natural* to add) may have driven out the poet's own verb. We may conjecturally restore his line by ὑμῖν θ' ὁμοίας (δ') οὐδενὶ σπαρτῶν βλέπω.—

After βλέπω was expelled by γένει, ὀρωμέναις was sure to be corrupted into ὀρωμέναις by a copyist who saw ὑμῖν.

v. 381. ἄμομφον ὄντα. Linwood says, "male ἄμορφον vulg." Dindorf retained this in his second edition, but in his third with Elmsley he accepts Robortelli's ἄμομφον. *Primâ facie* this word is passive, *free from blame*, as in 443, not as Scholefield makes it, *unable to blame*. Therefore τοὺς πέλας should be τὸν πέλας. Linwood says: "τοῦ πέλας Flor. τὸν πέλας Bigot. P." Ἄνατος is both passive and active; but it is safer to have examples of the very word.

v. 394. †ἀλλης ἀνάγκης οὔτινος τρέων κότον; All confess corruption here: *aliî aliter mutant*. Simplest with me is, ἄτερθ' ἀνάγκης, —. Then οὔτινος needs no change. Dindorf changes three words.

v. 403 *Vulg.* ἀξίαν τ' ἐπαξιῶν. Without altering a letter, Müller sets all right by ἀξι' ἀντ' ἐπαξιῶν.

v. 414. For ἐφεζομένη Burges well gives ἐφημένου, adopted by Linwood and Dindorf.

v. 429. I prefer Scholefield's κρύψασα—λουτρῶν . . . to Musgrave's κρύψασ' ᾧ λουτρῶν which Hermann, Dindorf, and Linwood follow.

v. 441-3. ὅμως and ὅμως δὲ cannot both be right. Linwood alters to ὅπως and ἐμοῖς, and transposes δὲ. But a *single* change instead of *three* suffices. For ὅμως at the end of 441 write ἐμοῖς. [So I find it now in Dindorf's second edition, but not in his third.]

v. 448. ἀμφότερα μένειν. This is nonsense. Musgrave hits the true argument, in writing συμφορὰ for ἀμφότερα. My only wonder is, that so common a word as συμφορὰ should entail error. This alone leads me to ask what is thought of the far rarer word ἀλγηρὸν, of which the syntax is rather more obvious, while the word is about as near in length and aspect

to ἀμφοτέρα as is συμφορά. [A new sentence must begin with ἀλγηρόν (ἔστι) μένειν.]

v. 449. δυσπήματ' is altered to δυσπήμαντ', benefiting the metre, but leaving the sense as bad. I suggest, δυσπέπαντ', difficult to soften.

Lastly, ἀμηχάνως ἐμοί is hardly good syntax. To discard the emphatic ἐμοί, I am reluctant; else Linwood's ἔχει is very good. What of ἀμήχανόν γ' ἐμοί?

v. 452. αἰρουμένους is defended in vain by Scholefield. Linwood imagines a line to be lost. But Porson's αἰρουμένη, adopted by Dindorf, clears everything.

v. 457. ὄρκον περῶντας μηδὲν ἔκδικον φρεσίν. Dindorf leaves this in second and third editions. Scholefield and Linwood both prove περῶντας good, for *violating* an oath. But ought it not to be ὄρκου μηδὲν? Also ἔκδικον remains very obscure. Musgrave's ἐνδίκους φρεσίν is excellent, only too easy. Linwood confesses: "Corrupta haec esse satis liquet." In such a passage one must be diffident, but my last thought is that περῶντας ought to be παρέντας, and ἔκδικον be rendered *avenging*. Ὅρκου παρέντας, *dropping from the oath*.

v. 461. εὐχερεία *ease*, may be interpreted *laxity, license*.

v. 468. λῆξιν ὑπόδοσιν τε—. Λῆξιν, *cessation*, is here out of place. Λῆξιν from λαχεῖν, an *allotment*, i.e. a rate imposed, an impost, seems to be here the poet's meaning; and ὑπόδοσις is the ἐπίδοσις of Demosthenes, an after-gift or second payment. Thus the general sense is: "A first and second allotment of miseries and no remedy sure." After βέβαια should be a colon; not as Hermann.

v. 469. Scholefield and Dindorf drop τις and retain the im-

portant word μάταν, then in the strophe 463 have μετά τ' αὐθις. I think this far better than to drop μάταν with Linwood.

v. 477. ἔσθ' ὅπου τὸ δεινὸν †εὖ καὶ φρενῶν ἐπίσκοπον †δαιμανεῖ καθήμενον. To me εὖ καὶ and δαιμανεῖ are certainly corrupt. For εὖ καὶ I propose οἴκοι, *i.e.* ἔνδον, in the secret heart: unless ἔνδοι be possible Greek. Δειμαίνω is quoted from Persae 602 as meaning to *terrify*: but it may there be rendered: "Everything is wont to be in panic." And if it *could* mean "terrify," how feeble to say, "There are states in which Terror terrifies! On the whole I suggest δάμνεται (Prom. 170) for δαιμανεῖ. The present tense here is more natural than the future.

v. 481. τίς δὲ μηδὲν ἐν †φάει †καρδίαν ἀνατρέφων | †ἡ πόλις βροτος †θ', ὁμοίως ἔτ' ἂν σέβοι δίκαν;—The sentiment is clear below, 649.

τίς γὰρ δεδοικὼς μηδὲν, ἔνδικος βροτῶν;

For καρδίαν we expect a double trochee and we need the idea of δέος. I find nothing simpler than

τίς δὲ, μηδέν' ἐμφυῇ | κῆρι δειῖμον ἀνατρέφων—

Δεῖμος for δεῖμα, though found in the Iliad and in Hesiod, may have embarrassed a copyist. Κηριδειμον might even more easily have been corrupted into καρδίαν than καρδιωγμὸν, which, being a medical word, might suggest an idea here inadmissible, whether angina pectoris or stomach pain. I hardly think καρδιωγμὸν a formidable competitor for the place.

Further, ἡ πόλις βροτός θ' is impossible Greek. I propose ἔμπολις βροτοῖς, which removes all difficulty.

v. 502. ἐκὼν δ', a bold and happy conjecture for ἐκ τῶνδ',

seems now to be received. In next line I prefer γε,—πανώλε-
θρός γ'. Neither δὲ nor γε is in the old editions.

v. 505. παντόφυρτ' [ἄγοντ'] ἄνευ δίκης. Since ἄγειν is
used in prose for ἄγειν καὶ φέρειν, I see no objection here to
Pauw's ἄγοντ'.

v. 511. τὸν†οὔποτ' ἀνχοῦντ' ἰδὼν. I wonder that critics
can endure οὔποτε. The sense convicts it. We absolutely
need οὐκέτ'. For ἰδὼν (of the god) we might expect the more
active ἐλὼν. Whether λεπαδνὸν can mean *harnessed* is
doubtful. For δύαις λεπαδνὸν, Blomfield's δύας λεπάδνοις
is *per se* excellent. It is instructive to notice that in 510
for θερμῷ the interpretation θερμοεργῷ had crept into
the text.

v. 517. I prefer to fill the hiatus thus: στρατὸν κατεργαθοῦ

[φωνῇ· πάρος δ' οὖν] διατόρος Τυρσηνικὴ....

v. 526. καὶ τόνδε, *i.e.* Apollo. So Hermann and Dindorf,
much better, it seems, than Linwood's καὶ τῶνδε.

v. 526. ἔστι γαρ†δόμων. Scholefield says: *Corrigere
nequeo*. Linwood (always, it may seem, anxious to fix blots on
the poet) maintains the word. Elmsley suggests for it θρόνων.
Burgess well wrote for it νόμῳ, which Hermann approved.

v. 570. βουλῇ πιφάυσκω δ' ὕμῳ ἐπισπένθαι πατρός.
Ὕμμε is not Tragic dialect, πιφάυσκω for παραινῶ has no
parallel. I make no doubt that the true text is, βουλῇ δὲ
φάσκω δεῖν ἐπισπένθαι πατρός.

v. 582. Scholefield fancied corruption in εὐφροσιν, which I
believe sound: with me, ἀμείνον' ought to be ἀμίλλαις.
Agamemnon is presented to us as a humane and mild warrior.
Τέρματι (I judge) ought to be δέρματι. The mind of the

copyist was caught by ἀτέρμονι. The καὶ implies a finite verb where περῶντι stands, and obviously παρείχε is the verb needed. Then there is no hiatus, but all is perfect.

ἀπὸ στρατείας γάρ νιν, ἡμποληκότα
τὰ πλείσθ' ἀμίλλαις εὖφροσιν, δεδεγμένη
δροίτῃ, παρείχε λουτρὰ, καπὶ δέρματι
φάρος παρεσκήνωσεν, . . .

v. 615. οὐδ' ἐν σκότοισι. Because of οὐδ', Linwood and Dindorf suppose a line to be lost. If we print οὐκ, no reader will miss anything in the argument. Besides, Scholefield renders οὐδὲ *not even*.

v. 643. ἐπικαινόντων. Corrections are ἐπικαινούντων, ἐπικραινόντων, ἐπιχραινόντων. I prefer the last, with Wakefield, Linwood, and Dindorf in his third edition. With Hermann I wish a colon after ἐπιρροαῖσι. So Dindorf.

v. 646. Linwood defends the μήτε—μηδὲ of this line by v. 803; vainly, I think. With Dindorf I accept only μήτε—μήτε.

v. 666. μαντεύσει†μένων. Scholefield finds nothing wrong. All other critics seem to acquiesce in νέμων. See μαντείας νέμων Iph. T. p. 140 below.

v. 677. παλαιὰς δαίμονας (old text) with ἀρχαῖας θεὰς! Linwood well improves Wakefield's divination παλαιὰν διανομὴν into παλαιὰς διανομάς, which to me seems to deserve universal acceptance.

v. 700. γνώμης ἀπούσης, si prudentia absit—Linwood.

v. 701. †βαλοῦσα, old text. Unsatisfactory. H. Voss has παροῦσα.

v. 718. †τοῖς τὰμὰ παρβαίνουσι νῦν ὀρκώματα | ἀμη-

χανοισι †πράξομεν δυσπραξίαις. The τοῖς can hardly be right, πράξομεν is certainly wrong. I propose

τοὺς τὰμὰ παρβαίνοντας εὐορκώματα
ἀμηχάνοισι θράξομεν δυσπραξίαις.

v. 722. ὀρθουμένων δέ—("sed si rectè res agantur." So far I would keep the old text) †καὶ πολιν τῆς Παλλάδος | τιμῶσιν I wish τοῖς πόλιν

v. 724. †αὐτοῖσιν ἡμεῖς †έσμεν. I wish αὐτοὶ τόθ' ἡμεῖς ἐσόμεθ'

v. 738. δύσοιστα πολίταις. For sense and metre, better δύσοιστ' ἐκ πολιτᾶν. For μεγάλα τοι I prefer μεγαλᾶτοι, compound of ἄτη.

v. 749. †δαιμόνων σταλάγματα offends me as contumelious to δαίμονες. Since the goddess alludes to the words of the Chorus in v. 733, one might expect her to repeat the phrase. Is not this a reason for καρδίας σταλάγματα?

v. 769. For στήσητε Linwood well introduces κτίσητε.

v. 775. καρπὸν, †φέροντα To me φέρουσα seems better, and στρέφουσα better still.

v. 786. πλευρὰς ὀδύνα. Unsatisfactory in metre. Dindorf has αὖ δύα.

v. 788. Out of various readings δαμίαν, δαμαιων, Dindorf well made out δαναιᾶν, which Linwood adopted.

v. 798. I do not believe a line to be lost. Rather for ὅσην read ὅσ' ἂν. The second ἂν may be omitted or retained.

v. 829. γαμόρου in Linwood seems to be a misprint; for in his note he corrects εὐμοίρου to γαμόρω, agreeing with Dindorf.

v. 869. μὴ κύρσας cannot be explained as μὴ τυχοῦσαι . . . Suppl., which gives the idea of being ἀτυχεῖς. Κύρω is not

so used. That $\mu\eta$ is corrupt, I do not doubt, but I prefer Musgrave's $\pi\eta$ to Linwood's $\mu\eta\nu$. Schutz suggests $\pi\rho\alpha\omega\nu$ for $\beta\alpha\rho\acute{\epsilon}\omega\nu$, but $\mu\eta$ $\pi\rho\alpha\omega\nu$, to mean *very severe*, ought not to be separated by $\kappa\acute{\upsilon\rho}\sigma\alpha\varsigma$. I cannot learn that $\beta\alpha\rho\upsilon\varsigma$ is ever used for *fem. βαρεῖα*, and the epithet is not here strong enough for *fierce, wrathful*. $\beta\alpha\rho\acute{\epsilon}\omega\nu$ is generally doubted in this passage. I ask whether $\mu\alpha\rho\gamma\hat{\alpha}\nu$ is not near enough to $\beta\alpha\rho\acute{\epsilon}\omega\nu$. \acute{o} $\delta\acute{\epsilon}$ $\pi\eta$ $\kappa\acute{\upsilon\rho}\sigma\alpha\varsigma$ $\mu\alpha\rho\gamma\hat{\alpha}\nu$ $\tau\acute{o}\upsilon\tau\omega\nu$ gives the sense we need.

v. 870. After $\pi\lambda\eta\gamma\alpha\acute{\iota}$ $\beta\acute{\iota}\acute{o}\tau\omicron\upsilon$ a verb seems to be lost. Such a one as $[\pi\rho\omicron\sigma\pi\alpha\acute{\iota}\omicron\upsilon\sigma\iota\nu]$ would fulfil the conditions of both sense and metre.

v. 872. The connective $\delta\acute{\epsilon}$ seems to be deficient after $\sigma\iota\gamma\hat{\omega}\nu$, i.e. $\sigma\iota\gamma\hat{\omega}\nu$ δ' $\acute{o}\lambda\epsilon\theta\rho\omicron\varsigma$.

v. 893. I cannot believe that $\acute{\epsilon}\chi\omicron\nu\tau\epsilon\varsigma$ agrees with $\theta\epsilon\alpha\acute{\iota}$, nor that it refers to Jupiter, Juno, and Venus, who have not been named. I do not doubt that it ought to be $\acute{\epsilon}\chi\omicron\nu\tau\alpha\varsigma$ agreeing to $\beta\acute{\iota}\acute{o}\tau\omicron\upsilon\varsigma$, "lives spent in legitimate marriage."

Scholefield understands the leader of the Chorus to address *her sisters*, as the $\theta\epsilon\alpha\acute{\iota}$, $\tau\hat{\omega}\nu$ Μοῖραι $\mu\alpha\tau\rho\kappa\alpha\sigma\iota\gamma\acute{\nu}\eta\tau\alpha\iota$. He pleads that Hesiod. Theog. 217, makes Night mother of the Fates. Linwood calls this *ineptissimum*. Perhaps Scholefield interpreted $\mu\alpha\tau\rho\kappa\alpha\sigma\iota\gamma\acute{\nu}\eta\tau\alpha\iota$, "sisters on the mother's side, half-sisters." Certainly Hesiod's *mythus* removes all objection to our poet's accounting them near akin. The old text, $\theta\epsilon\alpha\acute{\iota}$ $\tau\hat{\omega}\nu$, satisfies me.

v. 897. $\acute{\epsilon}\pi\iota\beta\rho\iota\theta\epsilon\acute{\iota}\varsigma$ is a strange epithet for *majestic* and *venerable*. To me it suggests *overbearing* and *violent*. I should rather expect $\pi\alpha\nu\tau\acute{\iota}$ $\chi\rho\acute{o}\nu\omega$ $\pi\alpha\rho\alpha\pi\epsilon\iota\theta\epsilon\acute{\iota}\varsigma$.

v. 901. Can $\acute{\epsilon}\pi\iota\kappa\rho\alpha\iota\nu\omicron\mu\acute{\epsilon}\nu\omega\nu$ be transitive?

v. 903. $\acute{\epsilon}\omega\pi\hat{\alpha}$, "she *guides* my tongue"? The verb here surprises me. In 266 above, it means *observes* (inactively); in

Choeph. 681 the sense *surveys* is sufficient. In Suppl. 534 ἀνθόνομους ἐπωπὰς are the flowery scenes or landscapes on which the cow's eye rested. Επώπης in Liddell and Scott is, a *watcher*. No instance can I find to justify it with accus. γλῶσσαν καὶ στόμα in the sense of *direct*. A various reading is ἐπόπτα, but ἐπέσπεν for *directed* comes across me. See v. 305 above. In Pers. 38, Θήβας ἐφέπων, and 558 Ξέρξης ἔπεσπε clearly mean *direct, govern*.

v. 934. τὸ μὲν ἀτηρὸν χώρας. The genitive is governed by τὸ μὲν, not by ἀτηρόν.

v. 952. For ἐνδυτοῖς (clothes) read ἐνδυτῶν (clad), and no line is lost.

v. 956. βατ' ἐκ δόμων is wrong in sense, as well as in metre. Hermann's βᾶτε δόμον is not quite convincing, but may stand provisionally. Εὐθύφρων repeated is not plausible. I have a fancy for παῖδες ἄπαιδες ἐπ' εὐπαιδι πομπᾷ.

v. 961. We need not change nor transpose περίσεται, but simply read τύχοιτε for τύχα τε. Εὐθύφρονες γὰρ, I think, ought not to be altered.

v. 964. Το σεμναὶ [σὺν] I prefer σεμναὶ [θεαὶ] πυριδάπτω.

v. 967. For ἐς τὸ πᾶν Linwood well suggests εἴσοπιν, †Ἐνδαδες οἴκων is unintelligible and unmetrical. The sense and metre of ἐνδεδεχοῖεν "may the truce or peace remain perpetual" would satisfy me.

P.S.—In Persae 954 for ὀλοοὺς (bad in sense and metre) I suggested ἀνόλβους as a provisional substitute. But it now occurs to me, that ἐλεινοὺς, *pitiable*, will suit sense and metre, and is closer to the aspect of ὀλοοὺς.

SOPHOCLES.

Sophocles, CEd. Col. 1084, in the old text has the nonsense, *θεωρήσασα τοῦμὸν ὄμμα*. Dindorf prints *ἐωρήσασα* (hanging? swinging?)—a change not convincing. I suggest *θέα πλήσασα*, filling with the sight.

Soph. Antig. 782, *Ἐρως, ὃς ἐν κτήμασι πίπτεις*—an incredible phrase. For *κτήμασι* I desire *λήμασι*, “proud heroic souls,” opposed to *νεάνιδος*.

A FEW NOTES ON EURIPIDES'S PHOENISSAE.

v. 182. *ὥς ἀτρεμαῖα κέντρα καὶ σῶφρονα*. Can this be right? At least one might expect *σωφρόνως*.

v. 248. *Ἄρης | αἶμα δαῖον φλέγει | τᾶδε, ὃ μὴ τύχοι, πόλει*. Neither Porson nor Scholefield comments, or seems to see difficulty. What can *αἶμα φλέγει* mean? “Mars *inflames* hostile blood,” *i.e.* excites our enemies? If so we render it, how is it possible to add, “a thing which I trust and pray will not happen”! The word *αἶμα* to me seems corrupt and *πῆμα* a fair substitute. *Πῆμα φλέγει* for *prepares conflagration* is harsh, yet not beyond the tragic style. Then *ὃ μὴ τύχοι!* comes rightly.

v. 321. *τί φῶ σε; πῶς ᾅπαντα κ.τ.λ.* Here are two accusatives *ἀδονὰν* and *τέρψιν* defying syntax. Scholefield’s note is a type of erudition defending contemptible structure. To me it is a certainty that *ᾅπαντα* ought to be the verb *ἀπαντῶ*. We then have only to write *κάκεισε* for *ἐκείσε*, and

all is clear. Πολυέλικτος curiously imitates the Latin compound *multiplex*. Περιχορεύουσα is employed by feminine delicacy for περιψηλαφῶσα.

v. 332. ὅθεν ἐμάν τε λευκόχροα κείρομαι | δακρυοεσσαν
 ἰεῖσα πενθήρη κόμαν, is by Porson admitted to be corrupt. Dindorf writes ἐμάν γε and δακρυοεσσ' ἀνείσα. But ἐμάν γε is very unpalatable, and if I understand the sense which Dindorf brings out, the argument runs thus: "I habitually cut off my grey hair, after (tearful) *I have let it stream*;" not a probable connection. Πενθήρης κόμη would rather suggest a shorn lock dedicated to some one. If that be the idea, Δάκρυσι, "dedicate to my Tears," might be admissible; as Tears are ἄνθρα ἱερὰ with Æschylus. The verb ἀνιερόω, for ἀνατίθημι dedicate, is good Greek; and δάκρυσί τ' ἀνιερώ πενθήρη κόμαν is a double dochmee, not violently far from the letters of our text.

v. 345. αἰὲν σκοτία, —αἰὲν is well omitted by Aldus. I wish for σκότῳ.

v. 410. ἡδεῖαν κακῶν. Aldus has ἡδεῖαν θεὸν, far better; yet Musgrave's νόσον seems better still.

v. 514. ἄσπρων ἂν ἔλθοιμ' ἡλίου πρὸς ἀντολὰς: "Ald. et omnes MSS.," says Porson; who from Stobaeus corrects to αἰθέρος πρὸς, —still unsatisfactory. If for πρὸς you write τ' ἐς, all is plain.

v. 526. πᾶν γὰρ ἐξαίρει λόγος. Neither ἐξαίρει nor ἐξαιρεῖ removes objection, and Valcknaer's ἐξανύει gives an Anapaest in 5th foot: but ἐξαιτεῖ seems to me right enough. "Argument extorts" would say the same more coarsely. "Argument *elicits by its pleadings*" is a fair rendering of ἐξαιτεῖ.

v. 694. ᾧ διώνυμοι θεαὶ. For ᾧ, which Scholefield thinks

to be corrupt, the Scholiast is thought to have had αἱ. The sentence is a conundrum. To me the seat of the disease is in the verb ἐκτίσαντο or ἐκτήσαντο. Not knowing what relation the two goddesses were supposed to have with Thebes, we are ill able to guess what sense best suits, what *true* verb ἐκτίσαντο has ejected. Until the right verb is guessed, it is useless to tamper with the relative pronoun ἧ.

I find no plausible rendering of διώνυμοι, but the harsh one of "named as a couple," Δημήτηρ καὶ Κόρη. [I now see that Liddell and Scott so interpret it *here*.] Perhaps after ἄνασσα we ought to add μὲν. Πυροφόρους here gives more obvious sense than πυρφύρους: if the latter is sound, I suppose it must allude to Asiatic παννυχίδες.

v. 782. λαβόντα. It is cheering to find Porson approve of Valcknaer's bold change to ἄξοντα.

v. 803. Dindorf retains οὐδ' ὑπὸ θυρσομανεῖ. Ingenious as is Musgrave's οὐ πόδα θυρσομανῇ, I think it would draw after it δινεύων, nor does τετραβάμοσι seem a fit epithet of ψαλίσις, for which, Porson tells us, Aldus has ψαλίων. Also "in Aldus and some MSS." ἀλλὰ after δινεύεις is omitted. This suggests that ἀλλὰ has occupied the place of the noun to which θυρσομανεῖ belonged; which noun must be θεῶ. This key seems to open the lock. Ψάλιον and ψέλιον are identical,—here, *the ring of the curb*: ψελιόω is a received verb. I think that the poet wrote the participle ψαλιῶν, which was mistaken for a genitive case. Finally put δὲ for καὶ, and you have

οὐδ' ὑπὸ θυρσομανεῖ νεβρίδων μέτα δινεύεις [θεῶ],
ἄρμασι δὲ ψαλιῶν τετραβάμοσι μώνυχα πῶλον.

"curbing the colt."

vv. 821-824. Editors seem to see no difficulty here. For

myself I confess it once seemed a great puzzle, whether *φέρειν αἰθέρος εἰς ἄβατον φῶς* meant "lifted to high glory" (as *Æneid* 259) or that literally "a Cadmean was carried away by the Sphinx, as by a rapacious bird;" but the imperfect tense *ἔφερεν* seems to decide. "The Sphinx *habitually* carried off a Cadmean into high æther." *Καδμογενῇ* in the singular, virtually suggests a plural thought. The accusative *Γένναν* is so punctuated by Dindorf as if he joined *Καδμογενῇ γένναν*, words ill put together and here ill separated. What is worse—it here makes out that Pluto sent the *Καδμογενῇ γένναν* on the *Cadmeans*! Of necessity therefore the *Γένναν*, though accusative, *must* mean the Sphinx herself. One may argue for it from "*Urbem quam statuo, vestra est.*" Even so, a full stop after *φῶς* is desirable, and *Γένναν τάνδ'* is more natural with comma after *ἐπιπέμπει*. Neither Porson nor Scholefield condescends to aid us toward the sense. It has crossed my mind that *ἄ ποτε* *Καδμογενῇ* ought to be *ἅ τέκνα Καδμογενῇ*. Nay, every time I read the passage, the idea seems confirmed, though it is *a priori* unlikely that *τέκνα* should be so corrupted.

v. 861. *ὥς πᾶσ' ἀπήνη* The passage has led to bold conjectures. Pierson wants *ὥς παῖς τιθήνης*. Valeknaer *ἐκβαίν' ἀπήνης* with *γυνή* understood. Fr. Jacob *ὥς παῖς ἄνηβος*. Musgrave suggests *πᾶσ' ἄκανθα*, "every backbone"! and Porson liberally says to us: "Eligat lector." Scholefield calls it "locus vexatissimus," and tells us he once interpreted *ἀπήνη* (a chariot) to mean a *pair*, a *couple*; but now he is dissatisfied alike with his own conjectures and with those of others. The existing text is by some defended in the following sense: "lay hold of him; since no chariot is used to *stop*, nor yet the foot of an old man, until it is *arrested* by a foreign hand." Thus the old man's foot is compared to a

chariot in rapid movement; it needs (forsooth!) not to be held *up*, but to be held *back*. But *κουφίζω* cannot mean to hold *back*. The existing text is really indefensible. My conjecture is, to write *παντ' ἀπηνῆ*. After *ἀπηνῆ* was confounded with *ἀπήνη*, *πάντα* was sure to be changed to *πάσα*. The meaning of *ὥς πάντ' ἀπηνῆ* will be, "*since all (the ground) is rough, and an old man's foot is glad of aid.*"

v. 1174. *γείσα*, accus. pl. "a huge stone, the copings." I can hardly believe this plural right. I suggest *ἀγέντα*, broken, masc. accus. *singular*.

v. 1004. Porson, (Dindorf 990). *ἀλλ' εἶα, χῶρει*. Ought not this line to be in Creon's mouth?

REMARKS ON THE MEDEA.

vv. 11, 12, 13. The difficulties of the text turn on this: The poet clearly means the nurse to be a *little* illogical, and we cannot be sure *how much*. She is made now to say: If the ship Argo had never sailed, my mistress would not have come to Thessaly and thence fled to Corinth, *there living happily with Jason*." Something is wrong. The syntax *ἀνδάνουσα μὲν αὐτὴ τε συμφέρουσα*, retained by Porson and Dindorf, cannot be right. The text seems to say, that the Corinthians *would have* been pleased by her flight from Corinth and Jason *would have been* in harmony with her, *if if what?* I think *lines must be lost* after *ἀφίκετο χθόνα*: then no change of the old text will be needed.

v. 106. Musgrave's proposal *δηλοῖ* for *δηλον*, Porson calls *needless*. But without it the right sense does not come out; *δηλοῖ ὥς* "*shows that.*"

v. 137. Dindorf seems to retain the text of four MSS. *μοι φίλον κέκρανται* in despair, not in approval. Porson's own *text* is hardly metrical, but his *conjecture* *μοι φιλία κέκραται* varies from Lascari's edition only by an *iota*, and is every way satisfactory.

v. 157. *κείνω τόδε μὴ χαράσσου*. For *κείνω* Musgrave writes *δεινῶς*, to make good sense; Porson wishes *τόσον* for good metre. Put them together *δεινῶς τόσον*, and all is good. *Κείνω* has vicious emphasis.

v. 215. *ἀπέραντον* a strange epithet of the *Hellespont*. What does it mean?

v. 298. *ἄλλης—ἀργίας*. In spite of Aristotle's quotation, Wytttenbach's correction *αἰτίας* seems to me true. Porson calls it "certainly specious." *Ἀργίας* is the *interpretation* of *αἰτίας*.

v. 467. I think we must join *γλώσση κακὸν* intimately: "This is the greatest *reproach* I can utter against unmanliness."

v. 852 (856 Dindorf). *ποθεν θρασος ἢ φρενὸς ἢ | χειρὶ τέκνων σέθεν | καρδίᾳ τε λήψει*. This nonsense agrees accurately with the *metre* of the antistrophe. Beck's correction (*φρεσὶν*) seems to retrieve the syntax, but brings out at once that *καρδίᾳ τε* is false. Elmsley's conjecture *ἄφρονι σῇ* for *ἢ φρενὸς ἢ* is very happy, but *τέκνων σέθεν* has no regimen. For *καρδίᾳ τε* we need a vocative case meaning *αὐτόφοντι*. O murderer! I look for a word of this sense, and find from Liddell and Scott, that the LXX use *καρδιόω* for *to stab to the heart*, a sacrificial verb, I suppose. This seems to open the true text, "O assassin of thy children!"

πόθεν θράσος ἄφρονι σῇ | χειρὶ, (τέκνων σέθεν | καρδιῶτι!) λήψει.

IPHIGENIA IN AULIDE.

v. 125. *Αὔλιν ἀκλύσταν*. Yet Aulis was celebrated for the rough meeting of opposite tides! *παλὶρρόθος*. Ought it perhaps to be *Αυλίδα κλυστάν*?

v. 172. *Ἀχαιῶν . . . ἡμιθέων*. This *Ἀχαιῶν* ought perhaps to be *ἀγαύων*, a less common word. The previous *Ἀχαιῶν* would easily draw off the eye of a copyist.

v. 382. *ἡ δέ ἐλπὶς* ought, I think, to be *ἦγε δ' ἐλπὶς . . .* (whether originated by me, or borrowed, I do not know).

vv. 448, 9. *ἄνολβα* of v. 448 and *ἅπαντα* of v. 449, for good sense, ought to exchange places.

vv. 569-573 has a confused corruption in *ἔνδον*, where Dindorf writes *ἐνὼν* with unsatisfactory sense. For *αὖ κόσμος ἔνδον* I wish *εὐκόσμος ἄγων*. "The glory of women is in domestic love; of men, in patriotic effort." But *κρυπτὰν* is an ugly epithet here.

v. 597. *θεοὶ γ' οἱ κρείσσουνς οἷ τ' ὀλβοφόροι*. This reading (with a new sentence beginning *θεοὶ*) seems to lead one astray from the poet's meaning, "the princesses are *like* deities to the common herd." I wish, *θεοὶ τοι κρείσσουνς ἡ δ' ὀλβοφόροι*.

IPHIGENIA IN TAURIS.

CHORAL ODE, v. 1235.

v. 1236. ποτε Δηλιάς εν, read ποτὶ Δηλιάσιν [τέκε], and Φοῖβόν τε for Φοῖβον τὸν.

v. 1239. Punctuate after γάννται, then read Φέρε δ' for φέρειν.

v. 1242. For λιπούσα † ἀστάκτων † ματῆρ read λιπούσα δαστάκτων κρατῆρ'. The crater is the well-known Delian basin, λίμναν κύκλιον of v. 1103, λίμνη τροχοειδῆς of Herodotus. Ὑδάτων here is untenable without κρατῆρα.

v. 1243. For τὰν βακχεύουσιν perhaps παρ β. We need ἐς, πρὸς or some equivalent.

v. 1246. κατάχαλκος ill governs δάφνα. I think of κατάκαμπτos.

v. 1252. ζαθέων cannot be right. Perhaps ζατίμων.

v. 1264. τά τ' ἔμελλε. We seem to need ὅσ' ἔμελλε.

v. 1265. γὰς εὐνάς. Read χαμεύνας.

v. 1270. ἐκ Διὸς is absurd. Read ἵκτειος.

v. 1272. Θεᾶς perhaps should be dropt.

v. 1272. Before γέλασε we need for sense (perhaps for full metre) ὁ πατὴρ δ'.

v. 1276. παῦσεν. Read παύσων.

v. 1282. ξενόεντι a very strange formation. Qu. γανόεντι? ξενόεντι for πολυξένῳ is forestalled by πολυάνορι.

I write out the whole with such corrections.

[I published this in March, 1861.]

1. εὖπαις ὁ Λατοῦς
2. γόνος, ὃν *ποτὶ *Δηλιάσιν
3. *(τέκε) καρποφόροις γνάλοις
4. Φοῖβόν *τε χρυσοκόμαν ἐν
5. κεθάρα σοφόν, ἃ τ' ἐπὶ τόξων
6. εὖστοχίᾳ γάννυται.—Φέρε *δ' ἱνιν
7. ἀπὸ δειράδος εἰναλίας
8. λοχεῖα κλεινὰ λιποῦσα, *δα-
9. στάκτων *κρατῆρ' ὑδάτων
10. *πὰρ βακχεύουσαν Διονύ-
11. σφ Παρνάσσιον κορυφάν,
12. ὅθι ποικιλόνωτος οἰνωπὸς δράκων
13. σκιερῷ *κατάκαμπτος εὐφύλλῳ δάφνῃ,
14. γᾶς πελώριον τέρας, ἀμφεπε μαν-
15. τεῖον χθόνιον *[χαλεπῶς περιβάς.]
16. ἔτι μιν ἔτι βρέφος, ἔτι φίλας
17. ἐπὶ ματέρος ἀγκάλαισι θρώσκων
18. ἔκανες, ὦ Φοῖβε, μαν-
19. τεῖων δ' ἐπέβας *ζατίμων.
20. τριποδὶ τ' ἐν χρυσέῳ
21. θάσσεις, ἐν ἀψευδεῖ θρόνῳ
22. μαντείας βροτοῖς θεσφάτων νέμων
23. ἀδύτων ὑπὸ, Κασταλίων ρέεθρων
24. γείτων, μέσον γᾶς ἔχων μέλαθρον.

1. Θέμιν δ' ἐπεὶ Γᾶς
2. παριῶν (*ἐπὶ) παῖδα (*θεᾶς)
3. ἀπενάσσατ' ἀπὸ ζαθέων
4. χρηστηρίων, νύχια χθῶν
5. ἐτεκνώσατο φάσματ' Ὀνείρων
6. οἳ πολέσιν μερόπων τά τε πρῶτα
7. τά τ' ἔπειθ' *ὅσ' ἔμελλε τυχεῖν
8. ὕπνου κατὰ δνοφερὰς *χαμεύ-
9. νας φράζον. Γαῖα δὲ τὰν
10. μαντείων ἀφείλετο τι-
11. μὰν Φοῖβον, φθόνῳ θυγατρὸς.
12. ταχύπους δ' ἐς Ὀλυμπον ὀρμαθεὶς ἄναξ
13. χέρα παιδνὸν ἔλιξεν *ἵκτειος θρόνων,
14. Πυθίων δόμων χθονίαν ἀφελεῖν
15. μῆνιν νυχίους τ' ἐνοπίας. *(Ὁ πατήρ δ')
16. ἐγέλασ', ὅτι τέκας ἄφαρ ἔβα
17. πολύχρυσα θέλων λατρεύματα σχεῖν.
18. ἐπὶ δ' ἔσεισεν κόμαν,
19. *παύσων νυχίους Ονείρους.
20. ἀπὸ δὲ μαντοσύναν
21. νυκτωπὸν ἐξεῖλεν βροτῶν
22. καὶ τιμὰς πάλιν θῆκε Λοξία
23. πολυάνορι δ' ἐν *γανόεντι θρόνῳ
24. θάρση βροτοῖς θεσφάτων αἰοδαῖς.

Wherever I have changed or added, I have placed an *asterisk*.

Verse 15 is open to much doubt.

ANTIOPE.

From the Antiope,—by help of Valeknaer and Porson : address of Zethus to Amphion.

1. Ἄμφιον, ἀμελεῖς ὦν σε φροντίζειν ἐχρήν.
κόρυν μὲν [ἐν μάχαισιν] οὐδαμοῦ φέρεις·
ψυχῆς δ' [ἀμαυρῶν] ὧδε γενναίαν φύσιν,
γυναικομίμῳ διαπρέπεις μορφώματι.
2. οὐτ' ἐν δίκης βουλαῖσιν ὀρθῶς ἂν λόγον
προθεῖο πιθανόν, οὐτ' ἂν ἀσπίδος *προτὶ
κύτει γ' ὁμιλήσειας, οὐτ' ἄλλων ὕπερ
νεανικὸν βούλευμα βουλεύσαιό [τι].
3. Μοῦσάν τιν' ἄτοπον εἰσάγεις, ἀσύμφορον,
ἀργόν, φίλοινον, χρημάτων ἀτημελῆ.
4. κακῶν κατάρχεις τήνδε Μοῦσαν εἰσάγων,
5. †κ' ὦδαῖς σχολάζων.
6. ὦ γὰρ, ἀλλ' ἐμοὶ πιθοῦ,
παῦσαι δ' ἐλέγχων, πραγμάτων δ' εὐμουσίαν
ἄσκει, τοιαῦτ' αἶδε, καὶ δόξεις φρονεῖν,
σκάπτων, ἀρῶν γῆν, ποιμνίων δ' ἐπιστατῶν,
ἄλλοις τὰ κομψὰ ταῦτ' ἀφεῖς σοφίσματα,
ἐξ ὧν κενοῖσιν ἐγκατοικήσεις δόμοις.
7. καὶ πῶς σοφὸν τοῦτ' ἐστίν, εἴ τις εὐφυνᾷ
λαβοῦσα τέχνη φῶτ' ἔθηκε χείρονα,
μήτ' αὐτὸν αὐτῷ δυνάμενον *βοηδρομεῖν
μήτ' *ἐκρύεσθαι;
8. ἀλλὰ ρίψον τὴν λύραν,
κέχρησο δ' [ἀλκίμοισιν ἡρώων] ὄπλοις,
[σὺν οἷσι λαμπρυνεῖ γε]. 9. πᾶς γὰρ ἐστ' ἀνὴρ
ἐν τῷδε λαμπρὸς καπὶ τοῦτ' ἐπείγεται,
νέμων τὸ πλείστον ἡμέρας τούτῳ μέρος,
ἴν' αὐτὸς αὐτοῦ τυγχάνει βέλτιστος ὧν.

CRETES.

The very interesting fragment of the *Κρήτες*, recovered from Porphyrius, was perhaps quoted by him *memoriter* and slightly dislocated. Its opening

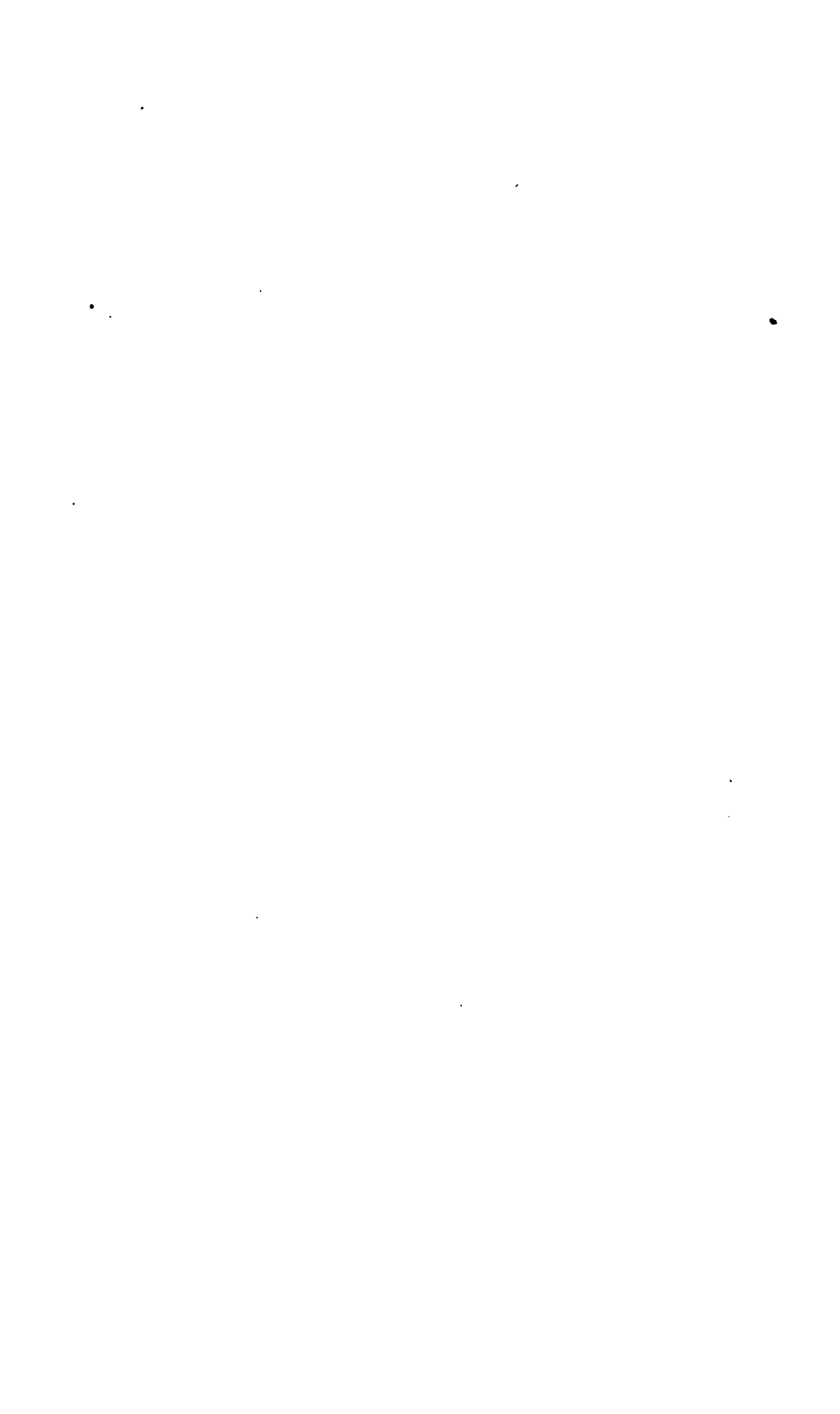
Φοινικογενοῦς παῖ τῆς Τυρίας | τέκνον Εὐρώπας

is hardly grammatical, and the *παῖ* with *τέκνον* inadmissible. The simplest correction is by the vocative *Φοινικογενὲς*, addressing Minos. Next *οὗς* surely ought to be *οἷς*,—"temples to which the cypress affords beams." Also *Χαλύβων πελέκει* will much more intelligibly follow close upon *αὐθιγενὲς*. In the next sentence I suppose the *ῥομφαίαι δαῖτες* are the *αἶμα τραγοκτόνων* of the Bacchae, and *τελέσας* means that he *finished off* with such food, on taking to Vegetarian diet. But here too the grammar is imperfect. To fill it up, I suggest the insertion of something like *θιάσοις ἐμίγην* after the participle *ἀνασχών*. In the final sentence one mode of righting the grammar is, to transpose *καὶ νεκροθήκης οὐ χριμπτόμενος* immediately before *πεφυλάγμαι*. From these small changes we obtain

* Φοινικογενὲς παῖ,—τῆς Τυρίας
 τέκνον Εὐρώπας καὶ τοῦ μεγάλου
 Ζανός,—ἀνάσσω
 Κρήτης ἑκατομπολιέθρου!
 ἦκω ζαθέους ναοὺς προλιπών,
 * οἷς αὐθιγενὲς Χαλύβων πελέκει
 τμηθεῖσα δοκοὺς παρέχει στεγανούς
 καὶ, ταυροδέτῳ κόλλη κραθεῖς,
 ἄρμους ἀτρεκεῖς κυπάρισσος.

ἄγνόν δὲ βίον τείνομεν, ἐξ οὗ
 Διὸς Ἰδαίου μύσσης γενόμεν,
 καὶ νυκτιπόλου Ζαγρέως βιοτὰς
 τάς τ' ὠμοφάγους δαίτας τελέσας
 μητρί τ' ὀρεῖα δᾶδας ἀνασχὼν
 *[θιάσοις ἐμίγην] καὶ Κουρήτων
 βάκχος ἐκλήθην ὀσιωθεῖς.
 πάλλευκα δ' ἔχων εἴματα, φεύγω
 γένεσίν τε βροτῶν τήν τ' ἐμψύχων
 βρῶσιν ἐδεστῶν, καὶ νεκροθήκης
 οὐ χριμπτόμενος πεφύλαγμαι.

STUDIES IN ÆSCHYLUS, ETC.



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SUPPLEMENT

TO

STUDIES IN ÆSCHYLUS

AND

NOTES ON EURIPIDES

BY

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SUPPLEMENT
TO THE
STUDIES IN ÆSCHYLUS, ETC.

BY F. W. N. ETC.

CORRIGENDA.

PERSÆ.

864 (p. 7, l. 8). "different nominatives." Rather: "different subjects," logical, not grammatical. Else Eumen. 414 would confute me; *πρόσω δικάϊων, ἡδ' ἀποστατεῖ θέμης*, equivalent to *ἄδικον ἐστὶν ἡδ' ἀθέμικτον*.

P. 11, l. 11, *ἐπέλειπον*, misprint for *ἀπέλειπον*.

In the next line, my suggestion *ἀνόλβους*, for the unmetrical *όλοοὺς*, is less close than *ἐλεινούς*.

SUPPLICES.

111. In my correction, of course *οὐ καλῶς* are to be joined intimately.

132. *σπέρμα σεμνᾶς μέγα ματρὸς εὐνὰς ἀνδρῶν* seem to me needing *more* than *τὸ* after *σπέρμα* for metre and full sense. Something like *σπέρμα τὸ σεμνᾶς μεγάλης | ματρὸς εὐνὰς ἀνοσίων |* would satisfy me.

282. (p. 28). *εἶναι*, as first word, has vicious emphasis. Perhaps *ιέναι* is right with *ἵπποβάμονας*.

310 (lost line) *aliter*: τίς δῆτ' ἀπ' Ἐπάφου πρῶτος
εὔχεται γεγῶς;

349. For νέον θ' I have suggested [γα]νῶνθ'. I still approve the thought, but obtain the same sense, by Homer's γαίονθ' (κύδει γαίων, II. 5, 906). In fact γαίονθ' is pronounced γέονθ' by the moderns,—very close to νέον θ'.

354. The fragmentary οὔπερ is changed by me to οὐ βίου κ.τ.λ., but οὐ πόρων gives the same sense, and is nearer to ου περ.

787 (p. 39). γάμφ in my text (l. 6) is wrongly printed for γάμον.

979. The unusual caesura misled my ear. Ἄνθος is unmetrical. I now suggest σᾶ, *salva*,—κωλύουσα σᾶ μένειν ἐρᾶ, for κωλύουσιν ὥς μένειν ἐρῶ.

SEPTEM C. THEBAS.

208. δαΐφ. 215. ὀρθοῖ. One of these words *must* be wrong, and the metre of ὀρθοῖ is less like to that of Æschylus. At present I acquiesce in the belief that the poet wrote not ὀρθοῖ, but τρέπει. Τρέπει ἐκ δύας gives to the verb quite an unusual sense, needing a commentary, and ὀρθοῖ was the interpretation.

574. *aliter*: for the corrupt βίαν, I now suggest ὄνομα Πολυνείκους βαρύ.

AGAMEMNON.

1473 (p. 83, l. 11). παλαμνείος, misprint for παλαμναῖος.

CHOEPHORI.

22. ἀμυγμοῖς of Blomfield has no syntax. Paley's πρέπει

πάρησι for παρήϊς seems to mean "appears to the cheeks."
I see no slighter change than

πρέπει παρήϊς φοινίας ἀμυχθεῖσ' | ὄνυχος ἄλοκι

75. *aliter* δακρύω δὴν for δακρύω δ'.

273. Hermann has changed *μειλίγματα* to *μηνίματα*, quite wrongly, I think. I would change *πιφαύσκων* to infinitive *πιφαύσκειν*, a verb which has no proper future infinitive, but by reason of the preceding *τίσειν*, it may receive a future or conditional sense. The sense is then clear: "For what things from the earth are soothers of things hostile (poisons) to mortals, these things (he said) *portend* diseases to us two:" so Hermann's correction of *τάσδε νῶν νόσους* becomes needless. *Πιφαύσκειν*, *show forth*, may be rendered *portend*.

372. ταῦτα μὲν, ὧ παῖ, κρείσσονα χρυσοῦ
μεγάλης δὲ τύχης καὶ Ὑπερβορέου
μείζονα φωνεῖς· οὐ δύνασαι γὰρ

.
ἀλλὰ διπλῆς γὰρ τῆσδε μαράγνης
δοῦπος ἰκνεῖται. †τῶν μὲν ἀρωγοὶ
κατὰ γῆς ἤδη, τῶν δὲ κρατούντων
χέρεις οὐχ ὅσαι. στυγερῶν †τούτων
παισὶ δὲ μᾶλλον γεγένηται.

In commenting on the Choephori I despaired of this passage too much to touch it, further than to vindicate οὐ δύνασαι γὰρ (*for thou art impotent*) as the natural and only rightful correction of ὀδυνᾶσαι γάρ. Διπλῆς absolutely needs some explanation which is not in the text. Τῶν μὲν has no sense. Ἰκνεῖται without an accusative must mean "reaches us": an unlikely phrase. Blomfield clearly accounted it certain that

after οὐχ ὅσαι should be a full stop. Μᾶλλον could only refer to ὅσιον or στυγερόν, yet neither here gives sense. Γεγένηται (*has become*) must have a predicate. Only very violent change in other words could rescue either μᾶλλον or γεγένηται from absurdity.

Examine the argument. The Chorus first *reproves* Electra: "Thy wish is extravagant, when thou art quite impotent." Next, ἀλλὰ γὰρ seeks to *comfort* her: for the mention of "impure hands" can only mean that Nemesis will overtake the wicked rulers. Hence I infer that δοῦπος ἰκνεῖται is a topic of comfort. She would not have used the particle ἀλλὰ, if the mention of the whip here brought *solely* a reminiscence of misery. This suggests my first correction, σφῶν μὲν ἄρωγόν. Then ἥδη, joined with ἰκνεῖται, means *at length*. "The sound of this double scourge *at length* reaches *your champion* in the realms of Pluto." But the word τῆσδε demonstrates that words are lost which explained the *double* scourge. Elsewhere the narrative itself explains it: for Orestes has bitterly complained of *Penury* and Electra of *Disgrace*. After οὐ δύνασαι γὰρ it was natural to say: *thou canst not* even repel *Penury* and *Disgrace*, while framing wishes of extravagant prosperity." Conjecturally I fill up:

οὐ δύνασαι γὰρ
[σπάνιν ἀργαλέαν χυβρίν ἀπείργειν].

With this, all is clear, down to οὐχ ὅσαι.

Whether, with the Vulgate, we join τούτων with τῶν κρατούντων or with Blomfield imagine an independent clause, στυγερόν τούτω, no meaning arises for the last line. Γεγένηται needs a *subject* as well as a *predicate*, and here has neither! No comparison can be imagined for μᾶλλον, while τούτων is

retained. I find the compass of space too short to endure a superfluous *τούτων*, which is a common word very likely to supersede one rarer, when a passage is unintelligible to a copyist. Assuming *τούτων* also to be corrupt, I conjecture

*στυγερῶν τέρμων
παισὶ δ' ἀμιλλῶν πεπόνηται*

“A limit of hateful contests has been hardly earned.” Here δὲ as fourth word in a clause is, no doubt, very unusual; nothing is easier than to expel it by writing *παισὶν*. But *if* the poet so wrote δὲ, the fact would easily lead to false punctuation after *τέρμων*: out of which naturally might follow a corruption of *τέρμων* into *τούτων*, leaving the last line as an enigma sure of corruption in turn.

396. I think we *must* retain the old reading *λοιγὸν Ἐριννύς*. The correction *λοιγὸς Ἐριννύν* is against common sense. My present belief is, that the poet wrote *ἄτην | ἐτέραν ἐπάγουσα πρὸς ἄτην*.

634. To make good metre, *ἀθεμίστως* is corrected to *οὐ θεμίστως*, though so close after *τὸ μὴ θέμις*. I more easily believe that the poet wrote something quite different and less usual, like *αὐτομήστως*, which may have been corrupted into *ἀθεμίστως*, *ιστως* and *ηστως* being pronounced alike.

722. Again deluded by the unusual caesura, I have made a metrical blunder. I see no need of *τοὺς* before *ξένους*, but *πρὸς ξένους καλεῖν* seems good.

784. For *τίς ἂν* I now suggest *κτίσας*,—viz.,

κτίσας σωζόμενον ῥυθμὸν τό τε διαθεῖν ἔμπεδον—

unless better be,

κτίσας σωζόμενον ῥυθμῷ ποτε διαθεῖν ἔμπεδον

801. Perhaps, instead of ejecting *χρηζών*, we ought to transpose it after *στόμιον* in 1794.

805-812, 817-824. This strophe and antistrophe are out of harmony. In reconciling 812 with 824 I have altered 824, which was right, when its fellow 812 was the offender. *Ἀποστατεῖ* gives wrong sense. The sense needed is yielded by *ἀπέστω*, and that agrees with the metre of 824. In 823 *τιθεῖς* hardly can be right; perhaps rather *καθεῖς*, *depositing* (poison or rancour) *ἐνδοθεν* from the heart. What is to replace *εὖ ἐμόν ἐμόν* must remain uncertain, as there are so many obvious possibilities, while the metre of the antistrophe is not quite certain. The sense further seems to me for *αὔξεται* to need *αὔξανει*, which *αὔξανοῦμαι* as Attic justifies. Retaining my own metre (*φόνιον ἄταν*), I come closest to the vulgate thus :

<i>γοητῶν νόμον</i>	<i>προπράξον χάριν</i>
<i>μεθήσομεν πόλει. τὸ δ' εὖ-</i>	<i>σφαγᾶς λυτήρος, ἐνδοθεν</i>
<i>νομον ἐμοὶ κέρδος αὔξ-</i>	<i>φόνιον ἄταν καθεῖς,</i>
<i>ανεῖ τὰ δ', ἄτα δ' ἀπέστω φίλων!</i>	<i>τὸν αἴτιον δ' ἐξαπολλὺς μόρου.</i>

I interpret *τάδε* (nominative to *αὔξανει*) of Song and Music, *ᾠδὴ* and *κρεκτὸς νόμος*, named above. They will increase, to her, advantageous Good Order. If we retain the vulgate *φοινίαν ἄταν*, one may replace *τὸ δ' εὖ ἐμόν ἐμόν* by *τὸ δ' εὖ- | θυμον ἡμῶν . . .* but *εὐθημον*, *εὐφημον* do as well, or, if with Paley we prefer *φοινίαν ἄγαν*, which I think *per se* better, one may think of *τὸ δ' εὐνοῦν ἔμοιγε*. Thus the penultimate line cannot be fixed.

EUMENIDES.

76. For the evidently corrupt $\beta\epsilon\beta\omega\tau' \grave{\alpha}\nu \alpha\iota\epsilon\iota$ —I now propose $\beta\epsilon\beta\omega\tau' \acute{\alpha}\nu\alpha\tau\epsilon\iota$, only changing ι to τ . The sense is excellent:

“Who has traversed *harmlessly* the *rogue-betrampled* earth?”

171. For $\acute{\epsilon}\kappa\epsilon\iota\upsilon\upsilon\omicron\upsilon$ perhaps $\acute{\epsilon}\kappa \gamma' \acute{\epsilon}\mu\omicron\upsilon$ is best.

412. While $\acute{\epsilon}\phi\epsilon\zeta\omicron\mu\acute{\epsilon}\nu\eta$ cannot be right, I have been hasty in approving $\acute{\epsilon}\phi\eta\mu\acute{\epsilon}\nu\omicron\upsilon$. Its syntax is too harsh. But $\acute{\epsilon}\phi\alpha\mu\mu\acute{\epsilon}\nu\omicron\upsilon$ in contact with *my hand*, is plausible, as epithet of $\beta\rho\acute{\epsilon}\tau\alpha\varsigma$.

456. $\eta\acute{\xi}\omega \delta\iota\alpha\iota\rho\acute{\epsilon}\iota\nu$ I had corrected to $\tau\acute{\alpha}\xi\omega \delta\iota\alpha\iota\rho\acute{\epsilon}\iota\nu$ before finding it in Dindorf. I cannot doubt that $\tau\acute{\alpha}\xi\omega$ is right.

457. Which word in this line is wrong, remains uncertain; but that under $\acute{\epsilon}\kappa\delta\iota\kappa\omicron\varsigma$ is couched the exhortation to brace themselves *for vengeance*, is most probable. The smallest change that gives me satisfactory *sense*, is:

$\delta\omicron\rho\kappa\omicron\upsilon \pi\epsilon\rho\omega\acute{\nu}\tau\alpha\varsigma \mu\eta\delta\grave{\epsilon}\nu \acute{\epsilon}\kappa\delta\acute{\iota}\kappa\omicron\iota\varsigma \phi\rho\epsilon\sigma\acute{\iota}\nu.$

Even so, I prefer $\pi\alpha\rho\acute{\epsilon}\nu\tau\alpha\varsigma$, as more natural.

554. $\tau\omicron\iota\gamma\alpha\rho$ *therefore*, is against the sense. I propose, $\tau\acute{\iota} \gamma\acute{\alpha\rho}$?

579. $\acute{\epsilon}\phi\eta\mu\acute{\epsilon}\nu\omicron\iota \delta\iota\alpha\iota\rho\acute{\epsilon}\iota\nu$, scarcely good syntax. Musgrave suggests $\acute{\epsilon}\phi\epsilon\iota\mu\acute{\epsilon}\nu\omicron\iota$.

ON THE RHESUS OF EURIPIDES.

There are a few passages in the Rhesus, which I am surprized that any critics regard as sound ; especially those who vindicate this play as the genuine work of Euripides ; a judgment to which I give firm assent. Having in several places a positive opinion as to what the poet wrote, I naturally add my comments in this Supplement. I do not allow myself to be warned off, as a poacher, from this area, by any one who thinks it a sacred preserve for those who can read Greek MSS. and spend much time on the work. I thank such labourers for their generous task, and try to profit by them. It is not they, but narrower minds, who forbid volunteer co-workers.

But it may be well to state to the less learned, that those dramas which were most made "classical" in schools, were oftenest copied, most carefully corrected, and come down to us with a more perfect text : the less familiar plays had less advantage. Even now these are seldomer read. Scholiasts often show that the copies on which they commented had bad corruptions, and betray their own want of good sense by their comments. A rule seems to dominate modern editors, that to adapt any small change of text *found in a MS.* is lawful, but to change "*by mere conjecture*" is audacious. Before this distinction

can be admitted as a principle, it must be shown that such changes in MSS. were not made *by mere conjecture*; which is seldom possible. Often they are likely to have been originated conjecturally by scholars inferior to the moderns. Every case must be judged separately. When the text is *certainly wrong*, and correction is equally plausible in several ways, uncertainty must remain: yet even then we may have several *possible* texts, each better than one impossible. When I am presented with a text too obscure to be popular, I do not think it audacious to throw the blame rather on imperfect transmission, than on a lucid poet.

The great names of Scaliger and Valknaer used to be cited as denying the drama of Rhesus to be genuine. Even Hermann went with them, and for a time, Matthiae and Elmsley.

The most recent editors do not at all reject this drama. I keep before me three copies of it, the first by Chr. Daniel Beck, who denies it to be the work of Euripides. I have the volume as printed at the Glasgow University Press in 1819 with notes and preface. Next, the entire Euripides from the text of G. Dindorf, Oxford, 1832, without notes. Lastly, the edition by Professor Paley, London, 1857, in the first of his three volumes on Euripides. He, following the German Vater, maintains that the play is intrinsically worthy of our poet. "The style of the play" (says he), "its beautiful versification, and its pure Attic idiom, are evidences that it came from a master's hand." But Paley rests on the completeness of the *external* testimony to its genuineness: in the face of which he thinks any objection based on the contents to be (I suppose) undeserving of reply. Yet it is instructive to know, *why* certain eminent critics took the opposite side. Therefore it is a convenience to us, that Beck, in an elaborate preface,

has pleaded their cause. The outline of his argument is clear, but to me not convincing, nor even plausible. He complains that this drama violates the rules of Greek Tragedy, in neglecting the laws of Unity. Few will now give weight to this objection. He proceeds to show, how absurd are the arguments of the Trojan guards, how insolent their conduct to Hector, how needless their fears, how silly their urgency. Of course no success attended their night-watch. Next the scheme here attributed to Dolon, of stealing on the Greeks in the appearance of a quadruped, Beck thinks too childish for our poet. On this it may be remarked, first, that in Homer Dolon is wrapped in a wolf-skin, which might suggest the thought. But next, we have no right to assume, that the poet had never heard of this trick in barbarous warfare, which in the last century came to the knowledge of the English government from their American colonists. In their war with the natives, several English sentinels were killed, no one knew how; until every sentinel was ordered to fire on *whatever approached him*. One fired and killed a native warrior, who was crawling up to him on all fours, in aspect like a large hog. Beck assumes that a tragedian is bound to glorify Trojan military skill. But an Athenian audience was better pleased by ridicule of it. In the *Orestes* fun is made of Phrygian cowardice. In *Iphig. T.* and in the *Andromache* a single young Greek is equal to any number of foreigners. Historically it was notorious that Mysians and Phrygians lost their bravery with their freedom, and in like course the Lydians, though brave under native kings. Homer never confounds Trojans and Dardans with Phrygians. With him Phrygia is a country, called even distant, though allied with Troy. Priam in his youth fought under its great princes against the Amazons.

Yet Euripides (preceded by Sophocles in the Ajax and the Lakainai) identifies Trojans with Phrygians; perhaps for the convenience of metre, but also because the name of Trojans had vanished in history, and transmitted no contempt. In *v.* 250 the poet, knowing that the proverb *Μυσῶν λεία* was a reproach on Mysian cowardice, cannot resist the temptation of darkly alluding to it, though its origin was later than the Iliad. When we admit that his aim was to ridicule Asiatic warfare, all Beck's objections seem to fall to the ground.

The men on watch conduct themselves ridiculously; no doubt. The poet intended it. First one, presently all in a crowd, they give orders to their commander, while (like Asiatics) they call him King and even Despot, a title never given to Priam himself in Homer. So incoherent are the utterances in *vv.* 23-32, that it seems necessary to attribute them to different voices. Hector bears their insolence and folly with an excess of meekness, and forthwith shows his *own* folly, in interpreting the lights set to guard the Greeks against his attack, as denoting that they are about to sail away. The boasts alike of Hector and of Rhesus are manifestly intended to stir up Athenian laughter. Even Homer is extremely unfair to Hector; but the proverbial drunkenness of Thracians gives to our poet a new sarcasm against Rhesus.—In the Iliad, it is Hector, not Agamemnon, who lights the night fires.

ON DETAILS OF THE GREEK TEXT.

vv. 1, 2 have *βᾶθι* in 2nd p. of verb, with *τις* of 3rd p. The Scholiast says that *βᾶθι* is put for *βῶμεν*, 1st p. pl. But this could not stand with *τις*. The *ὑπασπίσται* are the *body-guard* of Hector. Paley calls them "the Staff," a phrase which may mislead an English reader. They were fighters, not advisers and directors. Rather, they were active men, *younger* than the chief of the watch. If so, he may assume an elder man's freedom, to say, "Go *thou* to the night-bed of Hector, one or other of you bodyguards who happen to be awake"—but not finding one of them awake, he passes on to deliver his message with his own lips.

v. 2. In the old text, *v.* 2 ended with *βασιλέων*, which Heath corrected into *βασιλέως*. This was afterwards actually found in the MS. called G, and is now accepted as legitimate; but without the *authority* of MS. G would be called a "mere conjecture"; not the less, I account *βασιλέως* a clear improvement, and *βασιλεὺς* better still. It is not farther from *βασιλέων*, and it is easier Greek than is *βασιλέως*, for it utters the nominative wanted by *δέξαιτο*.

v. 3, 4. *τευχοφόρων* and *μύθων* are two genitives *not* in apposition, and *νέων* is an epithet, which may grammatically agree with either. But *νέαν* visibly agrees with *κληδόνα*, therefore obviates momentary doubt, and is better intrinsically. Copyists who understand ancient Greek imperfectly have with me no authority against so small an improvement. I prefer *νέαν* and have *no conviction* that the poet wrote *νέων*. In *v.* 46 we have *νεὰν βάζιν*.

v. 8. βλεφάρων γοργωπὸν ἔδραν, perhaps is a sly caricature of Hector γυργούς ὄμματ' ἔχων in Iliad.

v. 15. τί φέρει θορύβῳ; The syntax is unassailable, when we accept φέρει as 2nd p. of middle voice. But since θόρυβος means *noise*, buzz of a crowd, clamour, it is not natural for Hector to ask, "Why art thou carried away *by* clamour (or tumult)?" Rather, "What means your tumult?" or, "Why art thou hurrying *tumultuously*?" For the last sense, τί φέρει θορυβῶν; seems the Tragic idiom, but a copyist not understanding θορυβῶν to be the participle, might naturally change it into θορύβῳ. The same remark holds on v. 45. Yet *here* τί φέρει θόρυβος; "What means your clamour?" seems still more natural.

v. 16. The watchman, instead of answering his commander's question, patronizingly replies, *Do not be afraid*. Hector meekly accepts the comfort, and retorts, "I am not afraid." Paley seems to me to miss the humour, when he compares it to the opening of Iph. A., where king Agamemnon says, "Move on," and an old servant replies, "I move on." This is the fit military reply, which Tacitus sums up in "Factum, quod imperasti," from the soldier to the commander, or in our English navy, from a sea-captain; "Reeve the top sails," to which the sailor promptly replies, "Reeved they are." The sarcasm of Euripides here, is, in putting the exhortation into the mouth of the watchman, and the dutiful response into that of Hector. Paley seldom ventures on conjectural change, but here, even against Dindorf, he annihilates the wit of θάρσει, θαρσῶ, by suppressing the latter word. Why? because he cannot bear σὺ expressed without strong emphasis. Indices do not register σὺ, nor is my memory able fully to test the matter; but in τί σὺ γὰρ the emphasis on τί so carries off

σὺ, that the line never offended me. On the contrary, the very emphatic Σὺ in *v.* 83 is wonderfully defended by Paley against Musgrave's sagacious correction. Paley has further to strike out οὐκέτι and ἤδη, so that he here appears a bold critic! Οὐκέτι gives an absurd sense, "no longer," and *must* be altered—in spite of Dindorf—not therefore to be *expunged*. Either οὐ δὴ or οὐ τοι or οὐ μὴν (surely not, no surely) might suit, but if the watchman jocosely replied οὐπω, "*not yet*," an ignorant copyist might confound it with οὐκέτι. When such small matters remain uncertain, they are very insignificant. Οὐ τοι seems nearest to the letters.

vv. 23-33. This strophe differs from its antistrophe in 3rd line, to which I give first attention,

25. ὄτρυνον ἔγχος αἰείρειν ἀφύπνισον.

Antist. 43. διῦπετῇ δὲ νεῶν πυρσοῖς σταθμά.

The metre of the latter is good, if διῦπετῇ be a Choriamb; or rather, the sense is better, if we accept διαπετῇ (*laid open*, from πετάννυμι), and interpret σταθμά as a Pyrrhic, equivalent, at end of verse and sentence, to an Iamb. I ill admit διῦπετῇ (fallen from Jupiter) as epithet for the stations of ships. Even if said of *lamps*, it is far too extravagant. This epithet in the Bacchae is put into the mouth of a drunken woman, and cannot justify its use here, but Διαπετῇ is natural and adequate.

After this, Ὀτρυνον, with long penultima, is inadmissible. We need a Dactyl, and Ὀβριμον is an obvious substitute, since the spear in Iliad vi. 494 was eleven cubits long, with which Hector dominated his assembled warriors. This was apparently meant by Ὀπλίζου χέρα, "arm thyself with *this* spear."

See also *v.* 572. A second correction follows, ἄειρον for ἀείρειν. For when ὄβριμον was corrupted into ὄτρυνον, ἄειρον was sure to be corrupted also, and naturally into the infinitive.

A new thought now arises. A complete Dactylic line has come on us in

Ὅβριμον ἔγχος ἄειρον ἀφύπνισον,

which is more plausible than the metre of the antistrophe, suggesting there an inversion, observing that we get Dactyls in

Διαπετῇ δὲ νεῶν στᾶθμὰ πυρσοῖς.

I tentatively pursue this "back game," and inquire whether its adoption would damage or improve the strophe. Certainly improvement is needed; for ἀφύπνισον without other accusative, seems *in apposition* to ἄειρον, as if to govern ἔγχος. Further; followed by consonant π, ὑπνισον is not a normal dactyl, and with this context a second epithet of ἔγχος were better; nay, ἀφύπνισον may be, not an imperative, but a neuter participle future. I presume that ἀφνπνώ, though recognized in our dictionaries, was rarer than ἀφνπνίζω whence the complete line

Ὅβριμον ἔγχος ἄειρον ἀφνπνοῦν

comes on me as the best parallel to

Διαπετῇ δὲ νεῶν στᾶθμὰ πυρσοῖς.

Perhaps each verse begins with a Tribach, but until I get something better I abide in these.

In this strophe I find *eight* different voices of the Watch making hubbub to Hector, though No. 4 and No. 8 (alike imperative) may be identical.

- I. Ὀπλίζου χέρα! Συμμάχων,
Ἑκτορ, βάθι πρὸς εὐνάς.
- II. Ὀβριμον ἔγχος ἄειρον ἀφυπνοῦν.
- III. Πέμπε φίλους ἰέναι ποτὶ σὸν λόχον.
- IV. Ἀρμόσατε ψαλίοις ἵππους.
- V. Τίς δ' εἶς' ἐπὶ Πανθοῖδαν,
Ἥ τὸν Εὐρώπας, Λυκίων ἀγὸν ἀνδρῶν;
- VI. Ποῦ σφαγίων ἔφοροι;
- VII. Ποῦ δὲ γυμνητῶν μώραρχοι
†τοξοφόροι τε Φρυγῶν; [στρεπτοφόροι γε]
- VIII. Ζεύγνυτε κερόδετα τόξα νευραῖς.

v. 30. ποῦ σφαγίων ἔφοροι;—The absurdity lies in calling for the haruspices without any enemy visible to attack or any river to pass, and in dark night, when the interior of victims were but dimly visible. In 33, too, the urgency to string bows in the darkness is purposely absurd.

v. 31. μώραρχοι of the old text is impossible for many petty captains. The μώρα was so little known to copyists, that their corruption of it might have been counted on. When Musgrave had corrected to μώραρχοι, Dindorf retained μόναρχοι, Paley does the same, and, while writing ample notes, does not inform his reader that any one finds a difficulty in μόναρχοι, much less that Musgrave corrected it. Is this to us a measure of editors' sound judgment?

The Latin translation in Beck makes 31-2 two separate questions. Paley makes 32 the commencement to an Interrogative clause of ζεύγνυτε. This seems to me a clever but ill-judged attempt to smooth down incoherent cries. I must admit that he evades the necessity of reconstruction; but τοξοφόροι is a very unlikely epithet of the *leaders*. Their mark would

rather be a *torquis*. With me *στρεπτοφόροι γε* is not proposed as a lawful *change*, but is just suggested as a possibility. I would simply mark *τοξοφόροι* with Porson's obelus, while I do not regard *τοξοφόρων* as here at all likely to have been changed to *-φόροι*.

v. 34-40. A firm yet gentle rebuke from Hector puts the watchmen to shame. Only their chief addresses him in the *Antistrophe*.

v. 45. I have already expressed my wish for *θορυβῶν*, participle.

v. 46. Musgrave justly looks shy on *ιέμενοι βάξιν*, "desiring an utterance" (?). He thinks of *πῶξιν* or *τάξιν*. The latter, as a *post* of duty, seems to me the better, if indeed *λᾶξιν* (for *λῆξιν*) in nearly that very sense, were not more likely to have misled a copyist.

v. 59. *μὴ ξυνέσχον*. Translators render it *non se cohibuissent*. I am glad to find Paley's discontent with this to be strong, if veiled. He tells us that the author of *Christus Patiens* quotes the line with *μοι* for *μὴ* (words sounded alike by the moderns), and that "Vater" even thinks that *μοι συνέσχον* might mean *me adjuvassent*. Paley further remarks that *ξυνέσχον* followed by "*έσχον*" is suspicious; moreover, that to *μὴ ξυνέσχον* "it is not easy to assign plausible meaning."

In my belief the poet wrote *μοὶ συνηργοῦν* (from *συνεργεῖν*) for Vater's *me adjuvassent*.

v. 72. Copied from *Iliad* viii. 515.

v. 83. *σὺ ταῦτ' ἔπραξας, καὶ τὰ λοιπὰ νῦν σκόπει*.

Musgrave corrects this line, but perhaps thought his correction too obvious and convincing to need argument; nevertheless Dindorf and Paley retain the old text; and Paley, without alluding to Musgrave's correction, paraphrases the line in

English, as if the ability to translate it proved its soundness. But the unsoundness is its wrong emphasis. Musgrave's correction,

εὖ ταῦτ' ἔπραξας, καὶ τὸ λοιπὸν εὖ σκόπει,

gives in free English the right emphasis, "Excellent in the past was thy bravery; excellent in the future be thy wisdom." (The words 'bravery' and 'wisdom' are suggested by the context.) But the old text says, "It was *thou* who diddest these (brave) deeds, do thou now study for the future." Paley in *v.* 17 condemns σὺ as too emphatic, yet here maintains it with far more vicious emphasis. The repetition of εὖ in Musgrave's line praises both sides, but in the old text the verb ἔπραξας is unpleasantly bald. Σκόπει too without εὖ leaves the sense imperfect. In fact, it is *obvious* to interpret the line viciously, "It is thou who diddest these (*cruel*) deeds; and now,—look to it, what is *to come of them*." The refusal of modern editors to admit the mild and clear-sighted improvements of the text by their predecessors, if they can possibly stick to the vulgate, seems a new characteristic.

vv. 105-108. It is strange that our poet puts into the mouth of Aineas the words which Homer gives to Polydamas, as if Aineas were not an active warrior, but an elder man, honoured in council only.

v. 110. Musgrave justly objects to φεύγειν, that Aineas has not yet heard of Hector's fancy, that the Greeks are fleeing from the field. Paley does not allude to this argument, while with Dindorf he retains φεύγειν. I try to translate literally and take in all the words: [Thou art not wise, from *v.* 105]. "Ὅστις, *thou who, κλύων, on hearing, πυρὸς λαμπτήρας, the flashings of fire, ἐξήρθης, wast elated to believe, Ἀχαιοὺς*

φεύγειν, *that the Greeks are fleeing*. Whence comes our verb *to believe*? Sense is not made without it, but the verb ἐξήρθης does *not* suggest it. In Æschyl. Septem. an excited woman says κτύπον δέδορκα, "I see a knocking." Whether this is to be defended as literal, i.e. that she "sees *the arms of men* raised to strike," I do not know; but it does not justify here Aineas in saying that Hector *heard* the *bright lights*. Paley diverts the learner from these two objections, by treating the ellipsis before ὅστις as alone needing attention, while it is the smallest of difficulties.

In calling Musgrave's φλέγειν "ingenious," he sees how *different* syntax it gives, and that *that* syntax is *correct*; in short, it is hard to doubt that he saw the text with φεύγειν to have no admissible syntax. Φλέγειν (until some better verb is found) seems rather *necessary* than ingenious.

v. 111. νυκτὸς ἐν κατάστασει, a phrase not elsewhere found, is rendered by Liddell and Scott, "in the night-time," as if *καταστάσει* added *nothing* to the sense. I cannot accept this, but hardly think they meant it. Literally perhaps, "When night is well-settled or established." I compare Thucydides's phrase, ἐν ἡλικίᾳ τῇ καθεστηκυίᾳ, "in settled age," i.e. in *middle* age, when the years change but little. Paley fairly interprets it, "In the stillness of night."

v. 113. τήνδε μὴ οὐ μόλῃς πόλιν, even if these words were spoken in Troy, one could not help feeling μόλῃς defective without πάλιν. Reiske and Musgrave both correct πόλιν to πάλιν, adding that τήνδε must become τῇδε. That Dindorf and Paley retain a wrong text (in appearance wilfully, and against two veteran critics) is quite an enigma.

v. 129. ἐχθρῶν μηχανὰς κατασκόπου.—This double genitive to me seems so clumsy, and so *gratuitous*, when the poet calls

Dolon a σκοπὸς or a κατάσκοπος, indifferently, that I know not how to doubt that he here wrote παρὰ σκοποῦ. See 553.

v. 149. ἐν λόχῳ. I am glad to find Paley retaining this old text against Musgrave and Dindorf. Λόχος being in the Epic Poets common for *ambush*, and visibly related to λέχος, its employment here for a *night-bivouac* is surely natural.

v. 174. Μενελέω σχέσθαι χέρας. Dindorf and Paley retain σχέσθαι, which in Beck is rendered "abstinere manus (tuas) a Menelao." [Is their change of χέρας into χέρα an effort to make this more probable?] To me the hands of Menelaus seem intended. In Odyssey iv. 422 σχέσθαι βίης is explained παύσασθαι. Elsewhere in Homer σχόμενος *holding up*; once in Odyssey σχομένη (*passive*), "constrained, overpowered." Dissatisfaction with these meanings drives me on to σφίγξαι χέρας. Indeed the received text adds nothing to "kill him." [For I do not ask you to withhold your violence from him.] But σφίγξαι adds, and adds well, to Dolon's reply: "Kill him; for I do not claim of you (manus Menelai constringere) to take him alive."

v. 198. μέγα δὲ κοιράνοισι γαμβρὸν πέλειν. Dindorf and Paley retain this, and Paley does not even warn his reader that there is something wrong, though Beck sees clearly that the Chorus cannot compliment Dolon on *being* a brother-in-law of princes, when Dolon had rejected the thought of princedom as quite "πολύοχλον," or in vulgar speech, "a bore." Beck conjectures μέγα δὲ κοιράνοις σὲ γαμβρὸν καλεῖν, simple and suggestive. I cannot indeed accept καλεῖν; for, as in Persae 1 and many other places it leaves the idea of Dolon *being* a prince. Ποθεῖν is as close to πέλειν as is καλεῖν, and it is a clever flattery to tell Dolon that princes have *longed*

for him as a brother-in-law. Further, I think Beck's *κοιράνους* must be made accusative. Then we have excellent sense in

μέγα δὲ κοιράνους σὲ γαμβρὸν ποθεῖν.

v. 199, 200. I see no obscurity here through which Paley is needed as guide. "Let the *gods* settle what is your Right, but *men* have pledged themselves perfectly to give,"—is the obvious meaning.

v. 215. *Δίβαμός εἰμι*, in Beck. *Δίβαμος εἶμι* is an obvious correction. The Choral Ode 224-259 deserves much attention.

In first strophe Dindorf transposes for agreement with the Antistrophe. He would have transposed differently, if (with me) he had seen the Antistrophe to be out of order. Namely, I think it clear, that in the latter,

237. *δεσπότην πέρσαντος Αχαιὸν ἄρη*

is placed too late, and thereby unduly separates the relative *τὰς* from its antecedent *ἵππων*. I make no doubt that the true order is,

*οἴκων πατρὸς Ἰλιάδας,
δεσπότην πέρσαντος Αχαιὸν ἄρη,
Φθιάδων δ' ἵππων τότε' ἐπ' ἄντυγα βαίη,
τὰς πόντιος Αἰακίδα | Πηλεῖ δίδωσι δαίμων.*

It responds to

*τοξ | ἥρης, ἵκου ἐννύχιος δ'
ἄγεμὼν, καὶ σύλλαβε Δαρδανίδαις
καὶ γενοῦ σωτήριος ἀνέρι πομπᾶς,
ὦ παγκρατὲς, ὦ Τροίτας | τείχη παλαιὰ δείμας.*

Paley reasonably defends *πομπᾶς* by *πέμφειεν* in 217. Indeed

the poet may have wished to *exaggerate* Dolon's expedition by the grand phrase *πομπή*.

In line 237 *κοιράνου τρέφαντος* or *λύσαντος* might be equivalent, but *δεσπότου* is more grandiloquent, and *πέρθω plunder*, suggests completer victory than mere defeat and repulse.

v. 233. I think that *στρατιᾶς gen.* should be *στρατιὰν accus.* after *ἴκοιτο*, which is the natural structure.

On the *second* strophe and antistrophe remarks are needed.

v. 245 has a small error of metre. I *conjecture* *ανδρῶν ἀγαθῶν* for *brave men*, instead of *τῶν ἀγαθῶν*, then the metre is good and no ambiguity as to gender :

ἄγαμαι | λήματος. ἦ σπάνις ἀν- | δρῶν ἀγαθῶν;

Dindorf (and Paley following him) borrows from the Scholiast, *ἦ σπανία*. But I cannot find any good authority for *σπανία*, *rarity*. *Σπάνις* in this sense is the current word. In the old text follows: *ὅταν ἡ δυσάλιος ἐν πελάγει καὶ σαλεύῃ πόλις*, where apparently *πόλις* is nominative to *both* verbs, with grammar and sense perfect, and the "*Ship of State*" is familiar. Musgrave wished for *δύσανιος*, epithet of an ill-trained horse, which obtrudes confused metaphor. "When the State is *sunless* in the surge and tossed about" is a picture clear enough. But Dindorf and Paley plead for *δυσάλιον* from certain MSS., and Paley explains the nominative to *δυσάλιον ἡ* by the English *it*, as, "It is sunny, It rains"—where (we say) *It* means the weather.—But *δυσάλιος* is simpler.

Severe difficulty begins in the last three lines of the strophe :

*ἐστὶν ἄλκιμος· ἐνὶ δὲ θάρσος | ἐν αἰχμαῖς ποτὲ Μυσῶν,
ὅς ἐμὰν συμμαχίαν ἀτίζει.*

To discuss this needs a freer *Excursus*.

The metre corresponds with that in the Antistrophe, syllable by syllable, and belongs to the well-known Choriambics. To exhibit it better, put the long syllable ῆν for the Pyrrhic ἔνι. Then the Choriambic line will be visible in

ἔστιν | ἄλκιμος ῆν | δὲ θάρσος.

Any change in strophe or antistrophe made to improve the sense ought here to retain the metre. That is the first *condition* that presses on me.

Let us try to translate: "And *there is* courage in spearpoints (now and then) of Mysians, *he who* (or *whoever*) holds my allies cheap." Neither *he who*, nor *him who*, nor *whoever*, yields any syntax.—*Oh thou* who despisest . . . would give syntax, but we cannot get a vocative from ὃς ἀτίξει nor yet from ὃς ἀτίξεις. Dindorf for ἐν αἰχμαῖς ποτὲ has ἐν αἰχμᾶ· ποτὶ, which equally leaves me in the dark. Paley, following Dindorf's text, punctuates after αἰχμᾶ. Does this help us? "And there is courage in the spearpoint." (Courage of *whom*?) Next, "Ποτὶ Μυσῶν belonging to or from Mysians" or "on the side of Mysians." Shall we render it, "One who despises my allies *is on the side of* Mysians," or, "*is from* the Mysians"? As an isolated sentence each is absurd. No one has been hitherto named as disparaging the Trojan allies, and least of all should Mysians disparage any Trojan allies: what allies? The invention of this idea is impossible to the poet. The Mysians in the Iliad are ἀγχέμαχοι, καρτερόθυμοι and ἀγερῶχοι, epithets of high praise to warriors. Afterwards they were made vassals and were accounted effeminate. Surely the Mysians themselves must here be the Trojan allies intended, whom the poet (prematurely) pretends that some people were already undervaluing. As no despiser is definitely adduced, he

may allude to him vaguely by change to ἀτίζοι in optative, then ὅς becomes equivalent to ὅστις or indeed to εἴτις, and of necessity this clause must hang to ἐνὶ δὲ θάρσος. Dindorf's punctuation gains nothing, nor indeed does αἰχμαῖ for the plural αἰχμαῖς, nor ποτὶ for ποτέ.

This clause ὅς ἀτίζοι is equivalent to a noun, and needs a verb. Beck's translation gives us: "Inest autem audacia (audentia?) in hastis Mysorum aliquando, qui nihili habet," etc. Evidently *qui nihili habet* cannot join with *Inest autem*. An active verb is wanted in place of ἐνι = ἔνεστι, and apparently θάρσος must be its *accusative*. Suppose we find a verb meaning "Sensit" and suiting the metre. This will open the syntax. If we take account that θάρσος (courage) is virtue of a man, not of a spear, we may drive towards the sense: "Sensit aliquando in hastis audentiam Mysorum, quisquis vilipenderet socios meos (Mysos)." This syntax satisfies me, if we may join θάρσος Μυσῶν directly.

Now *sensit* would be ἤσθητο, but we want a Pyrrhic. Not unlike to ἐνι δὲ is ἴδε δὲ, *noverat autem*, and, in a choral Ode, ἴδε, Epic for εἶδε or Attic ἦδει, is possible. But Paley observes that in this play the poet verges on Epic words (as ἀγὼν in 19). For a verb which ἐνι may have driven out, none to me seems so suitable as the Homeric δίε, ἔδιε *metuebat*, for ἐνι δὲ. Then we have as a *first* effort.

ἔδιε θάρσος | ἐν αἰχμαῖς ποτέ Μυ | σῶν, ὃς ἐμὸν συμμαχίαν
ἀτίζοι, "A despiser of my allies, sometimes dreaded
their bravery."

I may be more prudent now in making no further effort. Yet θάρσος seems to join itself wilfully to αἰχμαῖς, and for it, δ' ἄρδεις has occurred to me, with modern δ aspirated. ἔδιε

δ' ἄρδεις | κ.τ.λ. . . . "And any one who might disparage my allies, dreaded (now and then) *stings* in the spearpoints of Mysians." Ἄρδεις was rare enough to mislead.

I just think the suggestion to deserve mention, without daring to censure θάρσος. Dindorf has θράσος for θάρσος with no gain or loss (*per se*) except the loss of a short syllable; then in the Antistrophe he gives ὃς ἐπὶ πτόλιν, making the metrical response to me less intelligible. Paley follows him in both.

v. 253. μῆμον ἔχων ἐπὶ γᾶς | θῆρος. Here γᾶς (Beck, γαίας) seems to me more in place than Dindorf's γάν. The meaning must be the same.

v. 255. κτανὼν δέ. Here objection begins. No one approves the phrase, "Having *killed* Agamemnon's head." Barnes asks for a COMMA after κτανὼν δέ. But the comma would *not* suggest (what he wants) Αγαμέμνονα understood. On the contrary (ἔλοι Μενέλαν, κτανὼν δέ,) would suggest: "May he capture Menelaus, and having killed *him*." Thus we cannot disjoin κτανὼν from κρᾶτα, but, *disapproving* the junction, we must spot κτανὼν as wrong. An obvious improvement is ταμὼν, but this, if written by the poet, is very unlikely to have been changed. Therefore I inquire, may the poet have used καίνω, not κτείνω? Liddell and Scott call καίνω Poetical for κτείνω, as if identical in sense; and seem erroneously to impute Poetical phraseology to Xen. Anab. iv. 2. 24. Xenophon uses καινόντων in the flattest prose as a specific *military* word, which, in the passage, seems to mean, *cut and slash*, if *slash* is not alone enough: so κατακαίνω *hew, slash down, spear*, for massacre. Not that an *edge* is needed for the weapon that καίνει. A βέλος or a δίσκος will suffice; thus English *smite* suits as well as *slash*, and καίνω looks like an alter *caedo*. I

would suggest to Liddell and Scott that as Poets use simple verbs *θανεῖν*, *κτείνειν* for compounds *ἀποθανεῖν*, *ἀποκτείνειν*, so they use *καίνειν* for *κατακαίνειν*: while the *military* dialect by tradition retained the older *καίνειν* in place of the compound "smite off," slash off. Thinking *κτανὼν* inadmissible, and *ταμὼν* too obvious, I conclude that our poet may have written *κανὼν κράτα* precisely because it was specifically military (for, having smitten off,) and *coarser* than *ταμὼν*.

[I should recognize the *metres* better if we could have acc. sing. *καράτα* as in Homer accus. pl. *καρήατα*, and in str. 246 *πελάγεσσι*, which give a double Iamb before the Dactyls.]

v. 257. *ἐς χέρας γόον ὃς ἐπὶ πῶλον.*

I cannot accept as sound any part of this line. The Latin translation (Barnes's?) renders *πῶλον adolescentulam*, elsewhere *virginem* of either sex. Homer's *κούρη* for the young widow Briseis hardly justifies *πῶλον* of Helen; neither Dindorf nor Paley stickle for it, but change it to *πτόλιν*.

The Chorus is made to suggest the putting of Agamemnon's gory head *into the hands of Helen*. So to insult that *δία γυναικῶν*, is a most un-Greek idea. The first time I studied this passage, I wrote down: "The idea of the severed head must have been followed by such phrases as 'a glorious and insolent trophy,' something to be displayed to the Trojan people and fixed on their walls;" and for trial I invented the phrase *γάνος ὑπεροπλῆεν* in response to *-κιμος ἐνὶ δὲ θάρσος*: without noticing that *γάνος* made approach to *γόον ὃς*. On finding to my surprize that modern critics *defend* line 257, I saw that if I moved against it, I must in orthodox fashion lay siege to the line.

I began by attacking *γόον*, a *wail of deep grief*. The word

cannot mean horror, nor disgust, nor affright, much less an *object* of horror; nor can it possibly be *in apposition* to a gory human head; nor can it be antecedent to ὅς ἐπὶ πῶλον, and ὅς ἐπὶ Τροϊαν, or Τρωάδα. The word γόον is utterly out of place. Thereon I noticed that γόον ὅς might have arisen out of γάνος.—When after an interval I came back to Rhesus, I determined to try to what, γάνος for γόον ὅς, might lead. It induces the loss, in that line, of a short syllable. Could I *borrow* a short syllable from the line following? Yes: if I merely change | ὅς ἐπὶ to ὅς | ἐπεὶ, since ἐπεὶ Τρω- | responds well to | ἐν αἰχμαῖς—249. Then v. 257 becomes

ἐς χέρας, γάνος ἐπὶ πῶλον ὅς |

with wrong metre. We need an Iamb in place of the Trochee πῶλον. For trial, I changed πῶλον to πυλῶν. It yielded,

ἐς χέρας, γάνος ἐπὶ πυλῶνος—

precisely what suits! “A trophy on the *gate tower*.” No better place was possible for fixing Agamemnon’s head, though I never before thought of the word. Then the poet cannot have intended it to be in the hands of Helen. Now too we join well

κράθ’ ἐνέγκοιθ’ Ἑλένα,—κακόγαμβρον
ἐς χέρας γάνος ἐπὶ πυλῶνος—

which, joining the two accusatives, couples the hands with the gate, an obvious but bad sense. Instantly, as by flash of light, I seemed to discover as the text,

ὥς γέρας,—γάνος ἐπὶ πυλῶνος,

and believe that this is from the poet’s hand, κακόγαμβρον γέρας.

Modern γ is a *soft* Arabic guttural (gh); so that γέρας closely approaches χέρας in sound.

v. 258 remains substantially

ἐπεὶ Τρφάδα γὰν χιλιοναῦν ἦλυθ' ἔχων στρατείαν.

"after he had come (to) Troas with an armament of 1000 ships."

Here, as in v. 50, the Epic ἦλυθον for ἦλθον.

Beck has Τροίαν τὰν, for which I wrote Τρφάδα γὰν. Dindorf inverts into γὰν Τροίαν. *Parum refert.*

For clearness I now write out

Κανὼν δ' Ἀγαμεμόνιον

κρᾶθ', ἐνέγκοιθ' Ἑλένα,—κακόγαμβρον

ὥς γέρας,—γάνος ἐπὶ πυλῶνος,—| ἐπεὶ Τρφάδα γὰν, etc.

[How strange that Æschylus (propter metrum?) should write χιλιοναύτην for χιλιοναυν!]

v. 292. ἄνακτος seems untenable with στρατοῦ as last word in the line; therefore Musgrave conjectured ἀν' ἄγκος. But Dindorf found two MSS. with ὁδοῦ for στρατοῦ, so translates "the king's pioneers of the way," which cannot be reprov'd. Paley well adds that the ἄναξ may denote any general.

v. 301. πέλτη *scutcheon*, probably typical of Thrace, as is the Harp of Wales.

v. 314. συμφορὰ πρὸς—*tendency* towards, bearing towards.

v. 331. φόβος, if sound, must mean *object* of fear, and is the Predicate. But the metre allows φοβερὸς, which gives the sense more easily.

v. 351. φαναῖος for ἐπιφανής is to me quite new.

Simple and pure Greek follows with nothing to trip us up until in v. 519 προταινὶ *in front of*, which they call *Bæotian*. Does it throw light on the strange word ποταίνιος *new*?

v. 524. The books give us *πρῶτα*, which Barnes expounds to mean the adverb *primum*. I cannot justify the metre without a Spondee. Either *πρώτᾱ* or *πρώτος* satisfies me, with a stop. But others claim neuter plural to agree with *σημεῖα*, with excellent sense; yet I think simple *σημεῖα* may mean, "constellations, *one after another*."

v. 530. *μηνάδος*. All seem to avow that the word *nowhere else* means the moon, yet *here* means it. To me the very heavens seem to forbid us so interpret it. Where else do we learn that bright rays of the moon warn us that dawn is approaching? The form of *μηνᾶς* suggests that of *little moon*. Does not the poet here denote the *daystar* Venus? though without the telescope he could not see that Venus has phases like the Moon.

v. 532. *γίνεται, καὶ τὶς πρὸ δόμων ὅδε γ' ἔστιν ἀστήρ*. So is the line in Beck. *πρὸ δόμων* seems quite unsuitable. For it, *προμολῶν*, or Musgrave's *προδρομῶν*, seems equally good. But the *γε* after *ὅδε* comes to me with unpleasant reminiscence of Brunck's sarcasm on Heath:

"Heathius infersit suum γε."

With schoolboys I feel it to be "a stuffer in." But if Dindorf or Paley have passages to justify it, I suppose they are right. Still for *ὅδε γ' ἔστιν* I cannot suppress the fancy that the poet wrote *ὀλίγιστος*, meaning that some star *much smaller than the planet Venus* had come into sight.

v. 542. I proceed to a greater difficulty:

Καὶ μὴν αἶω Σιμόεντος ἡμένα κοίτας | φοινίας ὕμνῃ . . .
ἀηδονὶς μέριμναν—

Here without any connective particle we have *αἶω* (1st p.) *ὕμνῃ* (3rd p.). This is not a Greek sentence. If we cut it into

two, whether after or before *Σιμόεντος*, the parts remain incoherent. Dindorf *may* retain them in despair, but Paley defends them. He tells us that *ἡμένα* is followed by a cognate accusative. Difficulties vanish before him, "Hark! by the riverside the lone bird of spring is telling *her woes*." I understand him to join *Σιμόεντος κοίτας* "haunts of Simois," and *ἡμένα κοίτας φοινίας* he renders "sitting *on* her blood-stained *haunts*," and out of *μέριμναν* he quietly makes "*woes*." Of course *μέριμνα φόνου*, like *μνησιπήμων πόνος*, may mean conscious guilt, and *woe* may substantially express it. But to interpret simple *μέριμνα* (*care!*) into the anguish of the mother who slew her child for fierce revenge on its wicked father, is to overstrain far too much. Next, *κοίταν* is cognate to *κείμεαι*, not to *ἤμαι*, and *ἤμενα κοίταν* is not justified by *σέλμα σεμνὸν ἡμένων*. Further *κοίταν φοινίαν* of a bird, means rather a nest, than a haunt; and the scene in *memory* of it would here be in Thrace, not along Simois, even if *κοίταν Σιμόεντος* were rightly joined. Moreover the disjunction of *Σιμόεντος* from *αἴω* is quite unpalatable, and leaves *αἴω* so bare, that Paley takes no account of the clause. To prefix "*I perceive*" as sufficient, is to fight for incoherence alien to the tragedians.

I think some connective particle or relative is lost between the two verbs, and the river denoting a *place*, the most obvious connective is "where": as, "And verily I *catch the sound* of Simois, *where* the nightingale wails over her own cruelty." I believe the word *ἡμένα* must either *be*, or *contain*, the particle *where*. Nothing can be simpler for *ἡμένα* than *ἢ μόνα*, *ubi solitaria*, which instantly makes all clear. Curiously, Paley himself (without any excuse from the Greek) gives us *μόνα* in his "lone bird." Yet *ἢ νέαν* would please me as well.

Indeed ἡμέραν *accusative* is in old books, and Νέαν prepares the ear for the distant noun μέριμναν, advantageously.

On this wild fable a digression may have some interest. In conversing with an Indian gentleman, a translator from Sanskrit poems, the possible origin of Greek from Sanskrit myths came up. I confessed my embarrassment that Greek poets always represent the notes of the nightingale as a dirge of anguish. I never myself attained ability to discriminate the bird; but whenever in walk along a closed wood, a friend at my side called attention by, "Listen! that is a nightingale," the strain was always lively, joyful, aspiring. How could the Greeks interpret it as the voice of *self-denouncing guilt*? The Indian replied, "Oh! our poets tell that of quite another bird." Of what bird? asked I. He explained: "It is a sort of pigeon: I think your Scots call it *Cushat Dove*."—This was to me the opening of a window. When first I heard the Cushat, I mistook the note for the cry of a solitary sick sheep, and have always thought it very painful. May we infer that some early Greeks learnt a foul story concerning the Wood Pigeon, but, from imperfect knowledge of Sanskrit, told it of a wrong bird,—the nightingale? As I write, Euripides seems to me ashamed of the rubbish παιδολέτωρ which maligned the song; so (as if to refute it) he glorifies the strain, as poured by the μελοποιὸς from her γήρυι πολυχорδοτάτα, voice most melodious and varied as from a harp of many strings.

v. 629. ὑπάρχειν κατθανόντα to be first to die, follows the idiom of Iliad ii. 378, ἐγὼ δ' ἦρχον χαλεπαινων I was first to exasperate. But because of the other, very different, senses of ὑπάρχω, this is apt to take learners by surprise.

v. 633. Here begins a sort of magic unknown to the Iliad, but not unlike the Odyssey. Athena passes herself off as

Venus to Paris. This farce is often as puzzling to a reader as in the very childish fancy of two or three brothers undistinguishable.

v. 651. κρίνας φημὶ "after deliberation I assert;" i.e. I deliberately say. After the Trojan watchmen discover the slaughter of Rhesus, they rally (in this play) and capture Ulysses, a tale opposed to the Iliad. Another difference is, that here Dolon is represented as having revealed the Trojan watchword (Phoibos) to the two Greeks, which enables Ulysses to pass himself off as a friend, who resents the death of Rhesus. This makes the dialogue very confusing. I here dwell on a single line, with speakers uncertain.

682. ἢ σὺ δὲ Ῥῆσον κατέκτας; || ἀλλὰ τὸν κτενοῦντα σε.

If the first half is from Ulysses, who pretends to impute the guilt to a Trojan, the latter part, "Nay, but (*I killed*) the man who is about to kill *thee*," is absurd. But if the first part is from a Trojan to Ulysses, the second part as from Ulysses is equally absurd.

To relieve this difficulty, Paley has in 683 as *first word*, ἰστορῶ instead of the older ἴστω, which offends the metre; next, he gives ἰστορῶ to the line before it, giving the sense, "Nay but *I am inquiring after* the man who will kill thee." These words from Ulysses could mean, "I am asking what has become of *Diomedes*, the man who will shortly kill thee." Of course the Trojan would not understand what man was intended; but such a reply from Ulysses would have no tendency to soothe and win over the enemy, and remains as gratuitous as before, and wholly useless. Without some grave change of text, this second half of 682 suits neither Ulysses nor any Trojan.

If the first half came from Ulysses, a suspicious Trojan might fiercely reply, "Nay, but I will now kill thee" ἀλλὰ σὲ κτενῶν τανῦν.

But the number of possibilities makes attempt at correction vain. I must therefore skip on to 705

Ὅποῖον εὔχεται—I cannot translate, and hardly can receive Ὅποῖον as a Tribach. Here Dindorf's ποῖον ἐπευχέται is a real relief, and Paley follows him.

v. 706. Observe ὑπάφρος *frothy*; but ὑπάφρων *silly*; alluding to the description of Ulysses in Iliad iii. 220, ἄφρονά θ' αὐτως.

v. 736. ἀμβλῶπες αὐγαί, contrary to 531 ἄως γίγνεται.

v. 748. χρῆν γὰρ μ' ἀκλεῶς Ῥησόν τε θανεῖν. The poet was not aware of the double sense in χρῆν, it was *fated* (for me) and it was *right* for me. The emphasis is here wrong. Χρῆν κᾶμε ἀκλεῶς is a slight improvement. Better still, Σὺν γὰρ Ῥήσῳ χρῆν κᾶμε θανεῖν: a correction implying that *sometimes* we may improve even on Euripides.

v. 758. The old reading was

ἐπεὶ γὰρ ἡμᾶς εὔνασ' Ἐκτορεία χεῖρ
σύνθημα λέξας—

To remove the final Spondee, Dindorf adopts

ἐπεὶ γὰρ ἡμᾶς Ἐκτορέα χεῖρ εὔνασε,—

and probably so did some earlier *corrector*. But the word χεῖρ never seemed to me natural; and something convinces me that the poet wrote

ἐπεὶ γὰρ ἡμᾶς εὔνασ' Ἐκτωρ, — αὐτὸ χεῖρ
σύνθημα λέξας,—

v. 787. That ἀντηρίδων can mean *nostrils* of a horse, no proof appears. Musgrave suggests ἀρτηριῶν.

v. 795. ἀνγάζω, in Scott and Liddell, means to see in bright light; but here on the very contrary we need "to gloam after," or see imperfectly. In several passages I would render it, "to see *from a distance*," as from heaven or from a hill-top.

v. 850. μηχανᾶ can hardly be right. Musgrave well corrects to μηχαναί.

v. 925. The reader will observe two different readings, each a valuable improvement on the old text. Musgrave inserts οὐ before βρότειον, restoring thereby good metre :

δίνας· τρέφειν δ' ἐς οὐ βροτείαν ἐσχάραν.

Dindorf goes further, and still better :

τρέφειν δὲ σ' οὐ βροτείαν ἐς χέρα.

Reiske made ἐς χέρα (by mere conjecture), observing that the modern Greeks say χέραν for the accusative. Porson would have stickled for βρότειον.

v. 990. Paley in the word πληροῦτε (*fill*) finds the sense "harness in a yoke" as applied even to a single horse. To me that is very hard; but I only *inquire*, whether here the possible meaning is,

"Fill up (*complete*) the *due* number of paired necks."

A FEW NOTES ON THE HELENA AS SET FORTH BY DINDORF.

v. 86. Our editor (*ἀνὴρ μετρικώτατος*) does not defend an Anapaest in 4th foot.

ἀτὰρ τίς εἶ, πόθεν, τίνος ἐξαυδᾶν σε χρή.

There being several ways of correcting, no one way is pre-eminent.

vv. 181-2. The word *άλίου* is so entangled as to be scarcely intelligible.

φοίνικας αλίου πέπλους | αὐγαῖσιν ἐν ταῖς χρυσέαις.

If a copyist by haste wrote *v.* 181 as it here stands, (which suggests the scarlet gowns of the sun), he would be likely to avoid disfiguring his copy by compensating in 182. This suggests *possibility* that the poet wrote

φοίνικας (ἐν ταῖς χρυσέαις | αὐγαῖσιν αλίου) πέπλους.

In this play I find some parallels to this change : see *v.* 1117-8 and 1132-3.

v. 291. *ἐς ξύμβολ' ἐλθόντες, ἃ φανερά μόνους ἂν ᾔν—*
I ill endure this as metre, and would rather divide (*ἐλθοντ | ἐς ἃ*) into

ἐλθοῦσ', ὅσα φανερά μόνουιν ἂν ᾔν.

The σύμβολα are *tokens for recognition* between the pair. 'Ἐλθοῦσ' is a change from plural to singular, not very rare, but as in Ion 251.

v. 310. Dindorf says "Locum sanissimum *certatim* vexarunt critici." I am disposed to think him right, but not by his argument. The two lines are these

XOP. πόλλ' ἂν γένοιτο καὶ διὰ ψευδῶν ἔπη,
ΕΛ. καὶ, τᾶμπαλὶν γε τῶνδ' ἀληθείας σαφῆ.

If I want any change, it is τὸ ἔμπαλιν γε. If for σαφῆ in the latter we found ἔπη, no one would find the supplying of the ellipsis hard. Why then can we not now supply ἔπη before ἀληθείας? But Dindorf claims to understand διὰ before ἀληθείας, arguing that it may be remembered from διὰ ψευδῶν. But the last is a peculiar phrase, which would not suggest διὰ ἀληθείας. Such composition seems to me slipshod, and not at all commendable. But when instead of ἀληθείας ἔπη the poet writes σαφῆ, we feel that this must mean the same thing, only strengthened.

v. 334. οὐ μόλις in Æschylus Agam. 104, *not scarcely* for *not scantily*—plentifully. Here it suggests "too sharply."

v. 379. λεαίνης. From the current mythology we expect here a She Bear, concerning Callisto. Is she here made a lioness? Is the poet acting as a Lucian against rubbish?

v. 418. πράξῃ καλῶς—Indeed! But κακῶς gives the sense needed. (When a lofty man has *bad* fortune, he encounters a novelty worse than that of one who was all along in bad luck.)

v. 444. πελάζειν, to bring near; here, to admit.

v. 481. οὐχ ὅσον—"In spite of all my hard words" is clearly the sense, though not obvious.

v. 578. σκέψαι τὸ δ'—I would rather punctuate σκέψαι τόδ'.

v. 654. Dindorf gives us a line of three dochmees:

ἐμὰ δὲ δάκρυα χαρμονὰ πλέον ἔχει χάριτος ἢ λύπας,

which I suppose he interprets, "And my tears,—a delight!—have more of pleasure than of grief." Such syntax is affectation; and since *χαρμονὰ* is stronger than its kindred *χάριτος*, it would better suit, if the poet pictured Menelaus as pretending joy. I think *χαρμονὰ* has supplanted some epithet of *χάριτος*, with the sense of *pungent* or half-painful pleasure. I think of *καρχάρας*, *sharp*, *biting*, as not unlikely to have been displaced by *χαρμονά*.

NOTES ON THE CHORAL ODE 1107—1164.

This ode is sneered at by Aristophanes in the *Ranae*, when he names *χελιδόνων μουσεῖα*, and mocks repetitions such as *ὅς ἔμολεν ἔμολε*, in which our poet elsewhere too indulges. This ode is variously ill transmitted. I prefix special remarks.

Μέλεος in our text meets us four times. The epithet befits Helen's moanings. (In parenthesis, I remind the reader, that in this play Helen was never carried to Troy, but was smuggled by Hermes to Egypt, and there remained, a very Penelope; but Juno sent her cloud-image to Troy.) *Μέλεα* next is a very unfit epithet for *ῥόθια*. A third time with *Αἰδας*. Here it may have its later meaning "melancholy death," or its Epic meaning "*useless* death," a good specific

sense for the argument. Else τέλειον is to me plausible, as contrasting finality with after-misery of shipwreck and sea-rovings. A fourth time ὄρεα μέλεα cannot be right.

The πόνος, suffering of captive Trojan women, δοριαλῶται, is quite right; but in the preceding clause we have also Helen's πόνους in Egypt. I could more easily believe στόνους, moanings.

In 1117-8 we have two Iambic Senarians formed each in two parts, 3 Tribrachs + pure $2\frac{1}{2}$ Trochees. I come to the conviction that the two ends ought to change places.

And strangely enough I am driven to the same belief concerning the two Antistrophics 1132-3. The first pair in Dindorf stands

ὅς ἔμολεν ἔμολε πεδία βαρβάρῳ πλάτῃ,
ὅς ἔδραμε ρόθια μέλεα Πριαμίδαις ἄγων
Λακεδαιμόνος ἄπο.

The antecedent of ὅς is πόνον, the suffering of Trojan women. "This suffering came on to the plains by a barbaric oar;" and either "ran, bringing to the Priamidae wretched billows from Lacedaemon," or, "ran (over) wretched billows leading . . . we know not what."

Who can believe that we have here the poet's hand?

Surely βαρβάρῳ πλάτῃ must be joined to "from Lacedaemon." It was the galley of Paris. When we exchange the two ends, I think ἄγων must become ἄγων, and ὅς αὐτὸν is equivalent to ὅς πόνος. The contest came for the Priamidae on to their plains. But neither initial ὅς seems to me right. I conjecture ὅτ', when, and claim βάρβαρος πλάτῃ as *nom.* to ἔδραμε. A great clearance is made by this. A prince's galley with its many rowers so ruffles

the waters that a poet may well call them dark. Then with μέλανα for μέλεα, we attain

ὅτ' ἔμολεν ἔμολε πεδία Πριαμίδαις ἀγών,
 ὅτ' ἔδραμε ρόθια μέλανα βάρβαρος πλάτα
 Λακεδαίμονος ἄπο, κ.τ.λ.

No difficulty of syntax remains in the strophe, but I have no confidence in the double ἔμολεν ἔμολε. Rather ἀγών seems to need an intensive epithet, such as

ὅτ' ὀλοὸς ἔμολε πεδία Πριαμίδαις ἀγών.

This evades the necessity of connecting πόνον in 1114 with ὄς of 1116.

In the antistrophe πέτριναι ῥιπαί, for the whirl of stones from a sling, though new, at once commends itself: ὧν ἀλόχων for *suarum uxorum* may not at first be understood; and the slain, in dying, *shear off* the locks of their wives, i.e. are the *cause* of their being sheared :

ἄννυμφα δὲ μέλαθρα κείται.

I see only one meaning: viz. that when a chieftain dies, no one will marry his daughter. This surely is fair Greek, but the sentiment is a surprize; and if it be rejected, ἄννυμφα is corrupt, and very easy to correct:

ἄναρχα δὲ μέλαθρα κείται.

"The palace is *without its lord*." Next we find in 1126 ἀμφὶ ῥντὰν Εὐβοίαν: *flowing* Euboea? can this mean *insular* Euboea? If we read ἀμφιρύταν, we have a sound epithet, but no governance of the accusative. I am driven to suspect that the poet wrote the otiose epithet, ἀμφὶ κλυτὰν Ἑνβοίαν.

In the current tale the execution of Palamedes by the Achaian warriors as a traitor exasperated his father Nauplius, king of Euboea, into terrible vengeance on their return from Troy. (The poet warns his Athenians heartily against aggressive war.) In this ode the poet gives details, more faulty the more we study to define them, from 1126 to 1136. With comma after πολλοὺς δὲ, we must join this as accusative to ἐμβαλὼν as well as to εἶλε. Then we learn, that a certain Achaian skipper or sculler, μονόκωπος (no doubt a servant of Nauplius,) intercepted the ships returning from Troy, and drew them on to Kaphēreus, the southern promontory of Euboea itself (a task for a landsman, not for a sailor) as well as on to the marine reefs (?) of the Ægean. So far we go well. These reefs may have been on the more northern coast of Euboea, and needed access by sea. We proceed to v. 1131 and learn that the sculler kindled a delusive star (a false beacon),

ἀλίμεν' ἀν' ὄρεα μέλεια βαρβάρου στολᾶς,

along the havenless *mountains* of a *barbaric equipment*. To object:

“What! *One* beacon on *many* mountains!” would be a mere cavil. The poet had his own reasons for not specifying the *shores* which are here strangely called *mountains* and barbaric. (We cannot suppose him to play the antiquary, and to imply that these events were before Scyros was wholly conquered from the Pelasgians.) *Mountains* can only allude to some islands, and he surely knew that Andros and Scyros were the nearest. For any hills of Euboea, a *sailor* was not wanted to set up a beacon, and the poet cannot have alluded to them. It makes one rather think of ὄρια. Further, they effectually damaged the Greek host; how were they μέλεια? In Epic sense this

epithet is rendered "*useless, vain*," which does not suit; nor yet, in later sense, "*miserable*," will it suit. I find no instance of μέλεος to mean *cruel*. What have the ὄρεα to do with "Barbaric"? and what with στολᾶς "equipment"?

Nor is this all: but Helen has told us, that her cloud-image was sent to Troy to cheat the combatants *before* the war: yet here (1132) the sculler who came out to meet the Greeks on return from Troy, is stated to have done it (ὅτ' ἔσυτο) *when* he rushed to carry for Juno the false Helen to Troy! Some great confusion is here, for which no one may blame the poet. Moreover, the sculler who is doing Juno's task, does it χειμάτων πνοῇ, in a storm? Much more likely was he to choose a stormy night to evade the sight of Achaian galleys. Hence I guess, that as in 1117-8 so here in 1132-3 the ends of the lines have been wrongfully transposed. Therefore tentatively I propose *first*

ἀλῖμεν' ἀν' ὄρεα μέλεα χειμάτων πνοῇ.—
ὅτ' ἔσυτο πατρίδος ἀποπρὸ βαρβάρου στολᾶς—

If now after πνοῇ we make a bold stop, we can free the next line from all doings of the sculler, and need no longer talk of Barbarian in any connection with him. Βαρβάρου can now be joined with πατρίδος: then στολᾶς ought to be στόλος, and furnishes the *nomîn.* sorely wanted by the verb ἔσυτο and the participle ἄγων. The particle ὅτε with ἔσυτο is one remaining difficulty: ὄρεα and μέλεα next; finally, when the sculler has got the clause χείματος πνοῇ, how is the last word to be joined on? Did the sculler row *under cover* of the storm? or were the mountains (if mountains they were) made more *dangerous by* the storm? Summarily:

I conclude that ὄρεα or ὄρια ought to be *ρία steep edges*: Liddell and Scott give as second meaning *forelands*; and μέλεα ought perhaps to be *μαλερὰ savage, furious*. For initial ὄτε, which is quite inadmissible in 1133, if we take as substitute τί δὲ (*cur autem*), it may not be the best, but *it makes the argument good*, and prepares us for the theological moralizing which follows.

The reader may best understand by a continuous view.

1126. πολλοὺς δὲ.—πυρσεύσας φλογερὸν σέλας ἀμφὶ
κλυτὰν

Εὐβοίαν,—εἰλ' Ἀχαιῶν
μονόκωπος ἀνὴρ, πέτραις
Καφήρεσιν ἐμβαλὼν

1130. Αἰγαίαις τ' ἐνάλοισιν ἀγαῖς,
δόλιον ἀστέρα λάμψας
ἀλίμεν' ἀνὰ ῥία, μαλερὰ χειμάτων πνοῇ.
τί δ' ἔστυτο πατρίδος ἀποπρὸ Βαρβάρου στόλος
τέρας, οὐ τέρας ἀλλ' ἔριν

1135. Δαναῶν, νεφέλαν, ἐπὶ ναυσὶν ἄγων,
εἶδωλον ἱρὸν Ἥρας;

In 1130 doubting whether ἀκταῖς was metrical, I have ventured on ἔναλος ἀγή for reef, *κυματογή*. The poet does not hint *what* barbarian power, hostile alike to both combatants, Juno employed.

v. 1147. ἰαχὴ is unmetrical: so is ἰακχή: but κληδονὶς σή, the repute of thee, gives sense and rhythm.

v. 1152. ἀλκαῖος, epithet of a spear, is very rare.

v. 1162. τείχεα. One expects *τείχεσι*.

v. 1164. A line greatly wrong. *Ιλίους* for *men* of Ilium is without parallel. If the rhythm in the strophe is correct, right *sense* and metre would be given by

ἄθλίοις ἐν ἄχεσιν δαμέντων

or *ἄθλίοις [πατράσιν] Ιλίοισιν.*

But in the text we have quite alien

ἄθλίοις ἐν συμφοραῖς Ἰλίοις.

Two more Choral Odes remain, both very spirited, and perfect enough to give pleasure to those who can read them: but the imperfections are also great, and make a corrector very timid. Yet a few notes shall be ventured.

NOTES ON CHORAL ODE 1301—1368.

This is a wild legend,—The fury of *Δημήτηρ* at the rape of her daughter.

In the first strophe a whole line is deficient, first, from comparing the antistrophe; next, because *ὅτε* in 1320 requires a verb which ought to come in 1323 to complete the sense, and respond to *πολέων δ' ἀπέλειπε βίος* in antistrophe. I suggest as one possibility

[μετέλαυνε μανείσα πόθῳ.]

Then after the next *μετὰ* the particle *δὲ* is desirable for syntax, and is necessary for the antistrophe. Perhaps even it was expunged by Dindorf, who placed the deficient verse too low, viz. after

αὐγάζων δ' ἐξ οὐρανίων—

no doubt, because he could not join this last to

ἄλλαν μοῖραν ἔκραινε.

Nor can I join the two, nor any way maintain ἄλλαν, when no previous μοῖρα has been named or hinted at.

The poet may have anticipated the removal of Δημήτηρ's fury by Ζεὺς as told in the second strophe; but nothing denotes the loss of a penultimate line in the antistrophe. To intrude the idea of Ζεὺς in place of ἄλλαν is not plausible, nor at all easy. Dindorf gives no suggestion for the *syntax* of his imagined hiatus. I have no confidence in looking to a different remedy, i.e. to reading

αὐγάζουσ' ἐξ οὐρανίων
δειλὰν μοῖραν ἔκραινε.

ΔΕΙΛΑΝ for ΑΛΛΑΝ is not a violent change. The agent of evil is now the terrible Gorgo, whose function in the Syrian legend is obscure. 'Ουράνιοι in Herc. Fur. 758 is a mere noun, for Celestials. Perhaps with the neuter it may here, as in the N.T., mean heavenly *places*.

In second antistrophe the Chorus addresses Helen (ὦ παῖ), and solemnly presses the vast importance of the Bacchic ceremonial. Many other passages in this poet assure us, that he is laughing inwardly at Pagan absurdities.

The three closing verses 1366-8 open a new enigma; indeed the penultimate line is unmetrical. I try to extract sense. As to metre, first: perhaps the poet wrote ὑπέρβαλε Μήνα, but the antiquated Μήνα was changed to Σελάνα. Then we get: "But O Moon! surpass *her* well by *day*: only of beauty thou boastest." The pronoun *her* must refer to Δημήτηρ, just named as goddess of the *nightly* orgies. The argument is obscure indeed: but this in a quasi-Pindaric ode may defy criticism. "Ἀμασιν, "*by day*": [because by night thou canst not.] Why not? [because Δημήτηρ has *other* virtues than beauty:] "thou hast only beauty to boast of."

ON CHORAL ODE 1451—1509.

Windless back-voyage to Sparta.

In the second line the poet calls the Oar *Sidonian* (as in Homer Tyre does not appear); and *ρόθίοισι μάτηρ* "mother to splashings"! which indeed agrees well with 1118 above.

The Spirit of the Calm calls to the sailors, "Down with your sails! Spread them *on the sand* and leave them!" *On the sand* is clearly meant, but not expressed. That may even suggest that *αὔραις* ought to be *ἄμμοις*.—Also the line 1460 does not agree with the antistrophic; i.e.

λιπόντες ἐναλίας, with *γὰ δὲ βούθυτον ἀμέραν*.

The simplest reconciliation is by changing to *ἐιναλίας* *λιπόντες* and *γὰ τόδε βούθυτον ἄμαρ* 1474. Indeed *v.* 1473 in Dindorf *ἔκανε Φοῖβος τᾷ Λακαίνα* is defective in syntax and metre. Both are mended by

ἔκανε Φοῖβος, ὅθεν Λακαίνα
γὰ τόδε βούθυτον ἄμαρ—

where *ὅθεν* means *from which time forward*; *εἶπε*, *ordered*.

Next, 1475

μόσχον θ', ἂν λίποιτ' οἴκοις

does not duly respond, nor does the mood of *λίποιτε* suit, but *λίπετε* *reliquistis*, for *ἐλίπετε*, clears the passage. *Μοσχον*, the calf, means the young girl *Hermione*.

The following line is lost. I try

μόσχον θ', ἂν λίπετ' οἴκοις,
[μεστώσειτ' ἀγλαίας,]

["Ye will surfeit (Hermione) with brilliant joy"]—

Then, interpret initial *ās* *feminine* in next verse, to refer, not to Hermione, but to the joy,

“Such joy as not yet did pine-brands flash out before wedding.”

Triumph on return had to precede, yet the poet must glance at Hermione’s wedding to follow. In 1467 *λάβοις ἄν* addresses Helen alone, but in 1475-6, *λίπετ’, μεστώσετε* address the reunited pair.

The second strophe and antistrophe has nothing doubtful as to *sense*, but what is strange, Dindorf leaves even the rhythm sometimes incomplete.

1478 and 1495, for *ποτανοὶ* and *ἵππειον*, read *πετεηνοὶ* (Epical) and *ἵππιον*.

1479, for *γενοίμεσθα Λίβνες* we seem to need

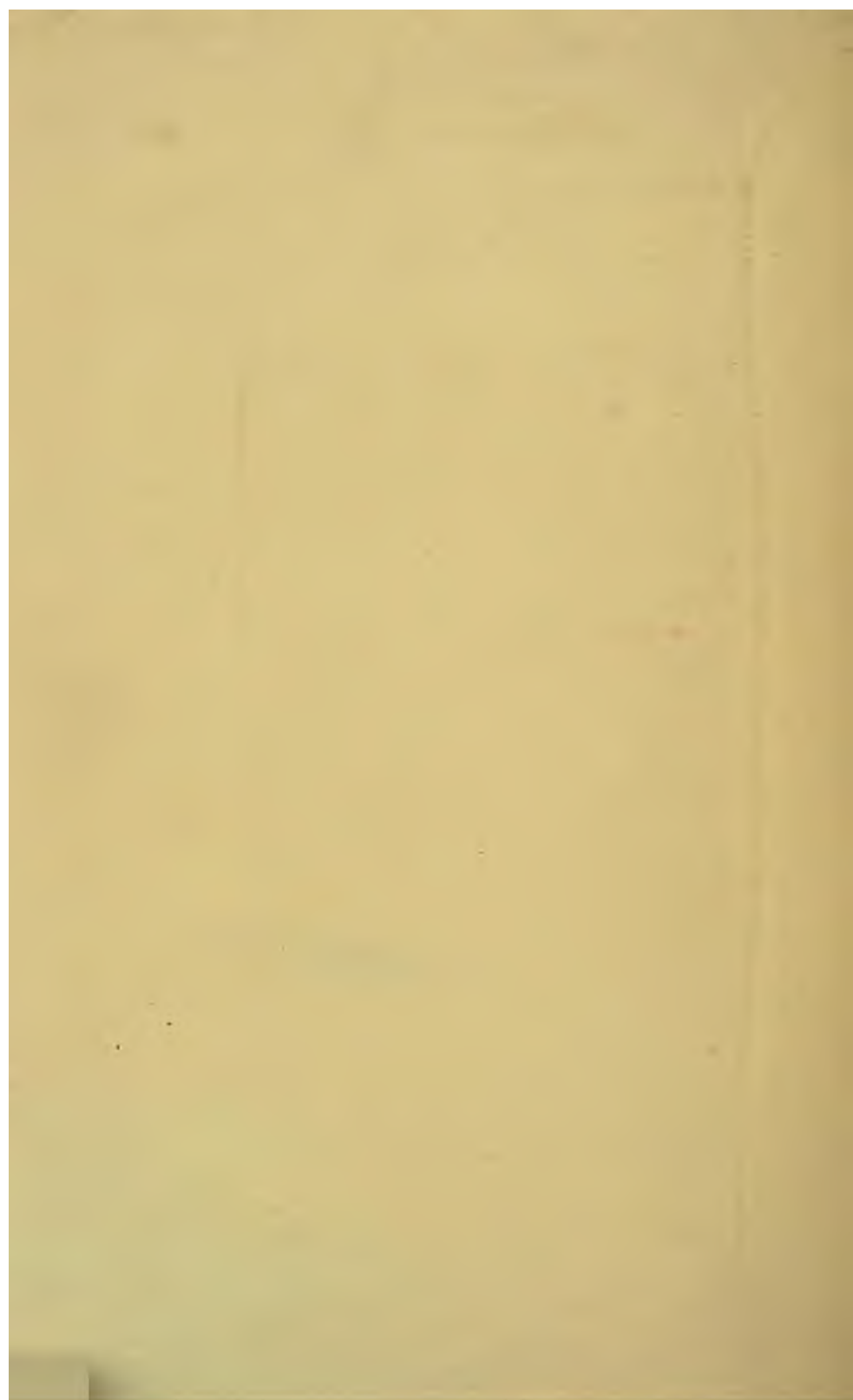
γενοίμεθ’ ἐλῶν Λιβύων.

Moreover, 1481 *ὄμβρον λιποῦσαι χειμέριον* is doubly in fault. The syntax is deficient of *αἶ*, *which*, and the rhythm does not agree with 1498, *λαμπρῶν ἄστρον ὑπ’ ἀέλλαις*. If what we here read for 1481 is possibly an interpretation, the poet’s own line may have been

αἶ, χεῖμ’ ὄμβρον τε λιποῦσαι.

The word *ιαχεῖ* in 1486 must either have its *ā* long, or, as often elsewhere, be written *ιακχεῖ*.

One more strangeness remains in the close, 1510, where for *τὰν | οὐκ ἐλθοῦσαν* the syntax needed is *οὐκ ἐλθοῦσα ποτ’ Ἰλίου |* with *τὰν* superfluous. My best conjecture, is, for *ἐκτήσατο, τὰν* to read *ἐκτήσατ’ ἄγαν* [ill repute which *she* earned in excess] *οὐκ ἐλθοῦσα ποτ’*—[*she* who never came]. This responds to 1493 where metre itself suggests *Μενέλεως* for *Μενέλαος*.



J

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